

SEPTEMBER 1940

FINE ARTS  
**SCHOOL  
ARTS**

THE HOLIDAYS

VOLUME 40 • NUMBER 1

40

EDRO J. LEMOS, EDITOR STANFORD UNIVERSITY  
CALIFORNIA



# WITHIN THE SCHOOL ARTS FAMILY

Here we are all gathered together again ready to go through another year of progress and we can make this year what we wish it to be.

How would you like to have a nice "History of Self-propelled Vehicles" from the earliest time, even as far back as 130 B.C., and then bring the history right up to date? There are some quaint drawings and there is some very valuable information in this booklet which your Secretary thinks would make an excellent project. You could combine it with that Story of the Wheel chart which appeared on page 231 of the March 1939 *School Arts Magazine*. Now where can you get one of these booklets? Well, as long as they last, and if you'll address your letter to Marsden Thompson, Assistant Director of Customer Research Staff, General Motors, Detroit, Michigan, and enclose a 3-cent stamp, a copy of this booklet may be yours. Be sure you mention *School Arts* when you write.

Speaking of annual art exhibits, do you remember "Within the Family Circle" for April 1940 mentioned art exhibits as your contact with the general public and the tax payers? Here is another good testimonial in that same direction. Director of Art Mabel Arbuckle of the Detroit Public Schools sends *School Arts* a specimen of her announcements of the annual art exhibit from the elementary schools, intermediate, and high schools at the Detroit Institute of Art. This announcement was done on hand-made paper and, I am not sure, but I suspect that possibly the art department in Detroit has either their own printing equipment and assortments of type so they can set up announcements like this, or else they have the full cooperation of the printing department in the Detroit Public Schools. Which is it, Miss Arbuckle?

## CORRECTION

In the Report of the St. Louis Convention, Department of Art Education, N.E.A., in the May issue of *School Arts Magazine* the name of one of the speakers was inadvertently omitted. This was Mr. Paul C. Dalzell, Supervisor of Art, Public Schools of Boise, Idaho. Mr. Dalzell discussed "Art for the Gifted Child" at the Fourth Session, which carried the title "Art for the Child: Objectives in Elementary Art Education."

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Presenting Mrs. Pat Turner Cravey

The new President of the Southeastern Arts Association, under whose leadership the 10th Annual Convention will be held in Knoxville, Tennessee, March 6, 7, and 8, 1941, with headquarters at Hotel Farragut.

All members of the Family out in Oklahoma and Kansas mark the calendar for October 4 and 5 and the place Winfield, Kansas, for the Fourth Annual Clinic, which has been designated as the official Kansas-Oklahoma meeting of the group leaders in the Discussion Group Project of the National Department of Secondary School Principals. Be sure to get your principal to go to this Clinic if possible and by all means if you can make it (it comes on a Friday and Saturday) then you will want to hear what those people in the art and social science talks have to offer.

If you would like to know more about this, be sure to get in touch with Superintendent Evan E. Evans of the Winfield Public Schools, Winfield, Kansas.

The Secretary has a dream as follows. Have you ever wondered and wished for an opportunity to see what the children in the South American countries were using or were doing in their art work? Suppose it was possible to have an exchange exhibit, or for that matter half-a-dozen exchange exhibits and route some of them through the United States, showing what the South American children are doing; and by the same token route some through South America, showing what the North American children are doing. Would it be something that you or your school would be willing to pay the transportation charges for the exhibit coming to your school? The reason I inquire is due to the fact that in correspondence with Mrs. Concha Romero James, Chief of the Division of Intellectual Cooperation of the Pan-American Union in Washington, D.C., she mentions that it might be possible to carry out such an undertaking. Your Secretary can only mention it as a suggestion. Only you can tell whether this could be done and whether it would be interesting. Write in.

And speaking about the Pan-American Union in Washington, D. C. They have published some of the finest illustrations showing life in the Central and South American countries which will be especially valuable in all your correlation work. There are 23 different commodities illustrated and described in pamphlet form at 5 cents a pamphlet; there are 25 cities such as Buenos Aires, Rio de Janeiro, Sao Paulo, Montevideo, illustrated in pamphlet form at 5 cents each. And there is an illustrated pamphlet for each one of the Central and South American Republics at 5 cents each. But most valuable of all to your Secretary seems to be the English edition of the Pan-American Union which is published every month and gives pictures about South and Central American countries and very interesting articles. The cost of such a subscription is only \$1.50 a year. All you have to do is write to the Pan-American Union at Washington, D. C.

Here is a nice testimonial from a member of the Family, Mrs. K. of Franklin, New Jersey. A year ago last June I came a letter saying "We are planning a definite Course for our grammar grades . . . hope I can get reference suggestions as soon as possible for our board of education wants the art outline by July 10th." She wrote this past spring saying she had had a wonderful year and out of curiosity your Secretary immediately wrote to find out what did she mean by a wonderful year. After she had the outline all drawn off in form she found, even as you and I, that we have to adjust the course to fit the pupils' needs. Probably the biggest kick I got out of her note was as follows, "There were some objections to craft work by some youngsters who were bright but 'thought' they couldn't make a thing. When they did create a creditable article I was as thrilled as they of course." In her classes they made maps on oiled manila paper, plaster relief pictures, carved tiles and small totem poles; in woodwork they made tool boxes, book cases, book ends, waste-paper baskets. Girls concentrated on textile work, projects on peasant belts, decorating glass, weaving place mats, making soap dishes, and painted wooden buttons. Is it any wonder that she wrote at the close of the letter, "I had a great deal of pleasure in seeing something I had dreaded become fascinating." Isn't that often the case that once we get the thing planned out and have something to guide us we have won half the battle. Today who would ever think of going on a 200-mile automobile trip without having a road map. And, without a plan, it is just as easy to get lost in our art teaching as it is in our auto tripping.

## To be Discontinued? VOTE NOW

Is this page worth while? Would anyone miss it if it was dropped and never printed again? Does it ever have a single bit of help?

**IF YOU WANT THIS PAGE CONTINUED, THEN WRITE POSTAL CARDS**

and **LETTERS** to  
Secretary, School Arts Family  
Worcester, Massachusetts





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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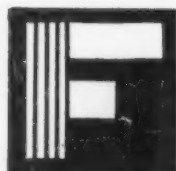
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# CREATIVE HANDS will make a BETTER WORLD ~

## An Editorial Foreword



OR many years a false ideal has persisted that culture or genteelness consisted largely of not working with one's hands. Men with calloused hands were something uncouth and the greatest desire of many a mother was to see her son capably placed in a "white collar" job where he could accumulate wealth with a brain that would work only at a desk. This belief has brought its penalties upon each nation who made it an ideal, in lowered standards of health, lesser art achievements, and social difficulties, and many leaders of our nation today are urging a greater return to the use of our hands through many avenues of creative work.

- The seeming trend of the human mind, even evident in the mere child, is that of destroying or the breaking up of constructed objects. The tendency of destruction in the child mind will not grow as a trait in the adult if he learns to use his hands in constructive art. He will too greatly respect all that goes into handicraft to ever approve the urge for destroying any part of the art crafts of his fellow men.

- The world is witnessing today the supposedly greatest nations in cultural development, bending all their manhood and materials into building greater and better engines and transports for mass destruction of all that other men have built. Now as never before we should use all our energies toward creating more creative minds for building a new world for tomorrow's men, that they may have more creative minds and hands for creating the beautiful, rather than the destructive. This great art appreciation can only be established through the actual doing, the actual handwork, rather than the mere book learning that has impeded for years our proper art growth.

- *School Arts Magazine* has for forty years urged more Practical Art in American Life and more Creative Hands. It has battled at times to keep art alive in communities where influences were moving to eliminate art education. Many an art teacher during the last two decades knows how *School Arts* has done everything possible and often succeeded in helping retain art where it was needed as a part of human education; and through its pages promoted many newer avenues toward an integrated art, until today art is generally accepted as an important needed education in every progressive community.

- The greatest addition to this Crusade for Creative Hands and Better Art Education is the promotion of this new American ideal by many prominent names among American leaders. To mention a few of the statements made in support of the value of the important vital need of art for a better living in our nation, I quote a few statements appearing in prominent publications.

"In pioneer days, when book learning was rare, the man who made his living sitting at a desk was envied. But the pioneer's legitimate aspiration for learning has decayed into a kind of snobbery which considers it more honorable to handle a telephone than a wrench, more socially desirable to dictate to a stenographer than to direct a crew of skilled mechanics. In the years from 14 to 20, when the creative urge ought to be developing and flowering, most of a youngster's energy is devoted to cramming theories out of books. The young man then finds himself all dressed up with theoretical knowledge, and no place to go. Psychiatrists in recent years have been treating nervous break-downs by occupational therapy. Possibly if these people originally had a useful sideline involving manual skill the break-downs never would have occurred. And brain training is likewise an essential part of hand training. The best man is one who combines the learning of books with the learning which comes of doing things with the hands."

William S. Knudsen, President of General Motors Corporation, in *American Magazine*

"Our schools must be concerned with educating for a useful life not only the able scholar but the artist and the craftsman. They must nourish those whose eye or ear or natural dexterity is their greatest asset. At present we have too much make-believe in our schools and colleges—too many feeble attempts at tasks which are proper only for a restricted type of individual. Abilities must be assessed, talents must be developed, ambitions guided."

James Bryant Conant, President of Harvard University, in *The Atlantic Monthly*

"During twelve years of teaching young people in arts, I have not found one student who didn't possess a latent creative instinct that yearned for expression. I am convinced that every human being possesses a creative urge to make beautiful things, that this urge can be brought out and put to work with proper encouragement, and that suppression of it results in maladjustment of life. Furthermore, it is actually dangerous not to use your hands. Tests by neurologists at Temple and other universities show that mental ability increases as the ability to use the hands increases. Manual work demands clear thinking, the working out of your own solutions to problems."

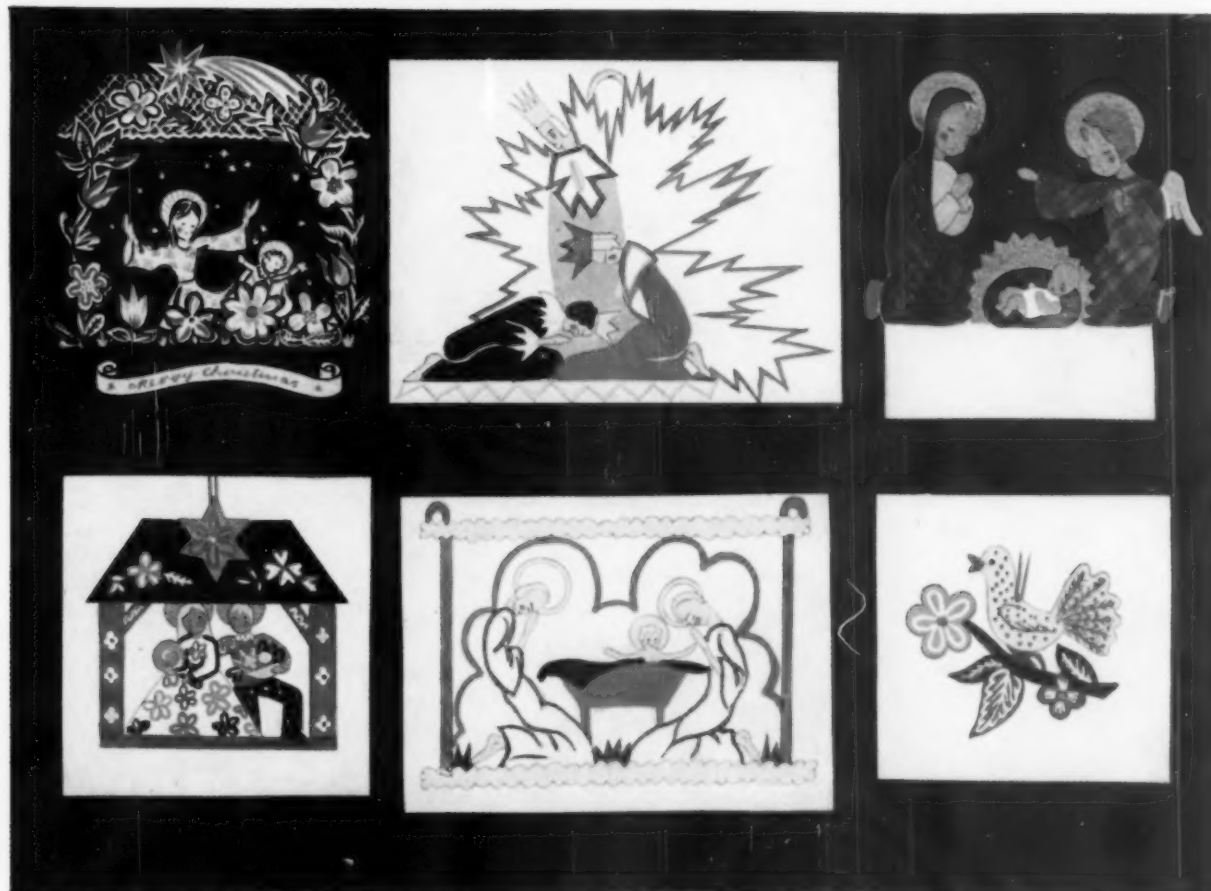
Boris Blai, Sculptor and Educator, Director of Fine Arts, Temple University, in *American Magazine*

- These above statements publicly made indicate a national trend of thinking, and now more than ever before every American art teacher can be of double value in stimulating interest in better practical art instruction. This need not sacrifice any part of the aesthetic art values so cherished by art teachers. Most all great works of art were inspired by a civic or religious need and the old masters simply made a beautiful subject for ordinary requirements. We need more of this attitude in our country. There is too much of an attitude of "anything will do" for the purpose, at present, in our handicrafts and buildings.

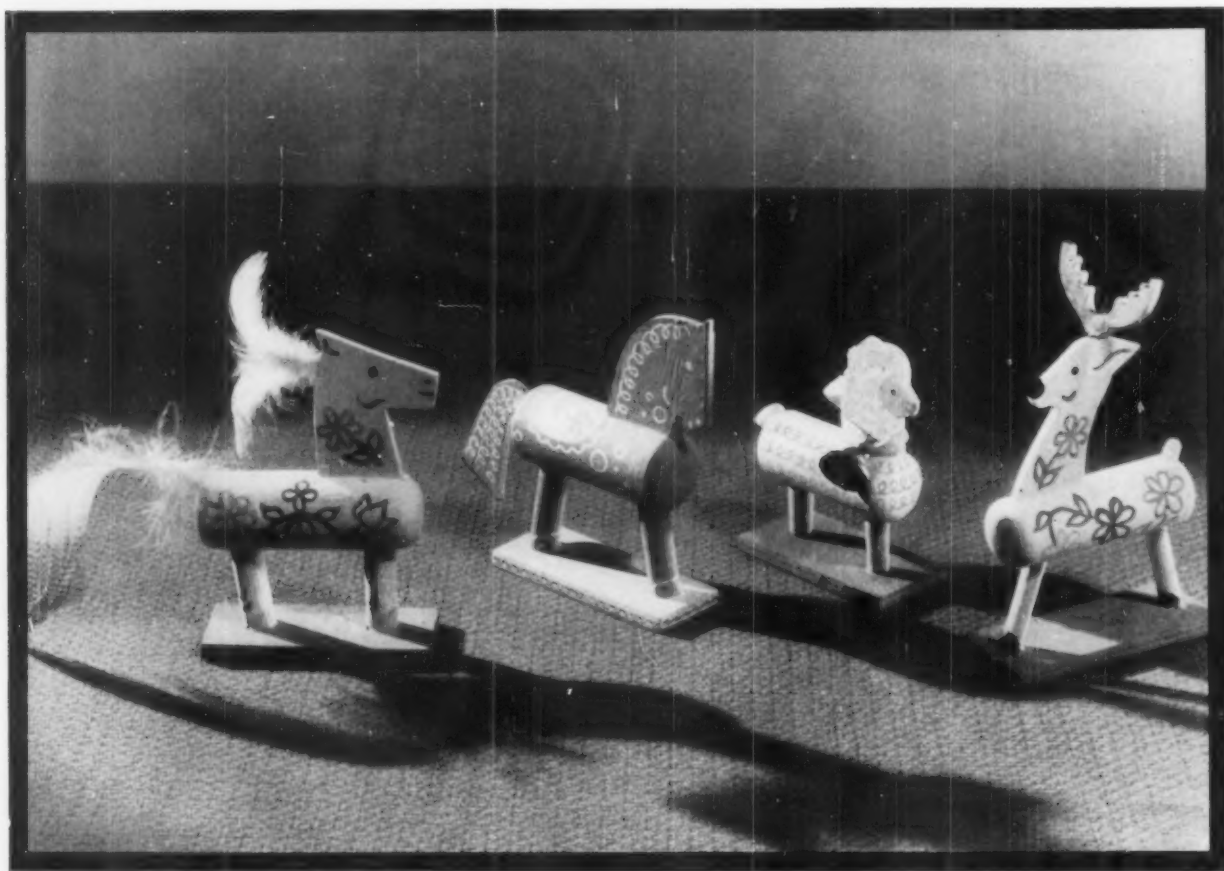
- Without doubt there is too great a number of idle youth in our country because the training of more "creative hands" has been neglected. The nation now recognizes this need, but do they realize that the art teacher should be a leader in this subject? It is up to the art teacher to prove it!

Pedro J. Lemos





All the little things needed for Christmas may be made so as to be cheerful, holy and festive, and artistic. The first thing to do is to get away from reality and create our own Christmas ideas. Illustrated by Emmy Zweybruck.



Above are the wooden toys made from the  
toy designs shown on the last color page  
Below, a group of toy animals, simple  
in form but decorative in quality

Illustrating article by Emmy Zwegbruck





Three Christmas Gingerbreads

## CHRISTMAS PREPARATIONS in the SCHOOLROOM

EMMY ZWEYBRUCK, Sandusky, Ohio



ALL the little things we need for Christmas to make it cheerful, holy and festive, are artistic hands which are able to create this holiday atmosphere.

- The first thing is to get away from reality. Whatever we do, we must create our own Christmas ideas. For me personally Christmas is always something holy and connected with the church. So in my school we prefer angels, the three wise men and the Holy Family. We use very simple materials and paint them in strong clear colors. These we enrich with gold, silver, metal, and small bits of glass mirrors.
- The easiest way to get lovely effects and even inspire little children to do their own Christmas hangings and little pictures, is to use the jig saw. We cut the motifs out of wood and color both sides with white oil color and when this is dry, we trace our design on the white surface and then paint it in brilliant colors. In this way it prevents the intensity of our color from being absorbed into the wood and we achieve very strong color in our design.
- A Christmas hanging is a problem in itself. Nothing can be incidental, every line must be balanced, definite, and the outline of the whole composition must be kept as simple as possible.
- Think of old gingerbread! How perfect and abstract the whole composition is! We always can learn something from every piece of folk art. We must try to forget the world around us and concentrate on the work we do. Nothing matters at this moment except Christmas bells, songs, "Silent Night, Holy Night," etc. Allow the

Christmas  
Crèche  
cut out  
in paper



Made in  
the Emmy  
Zweybruck  
School



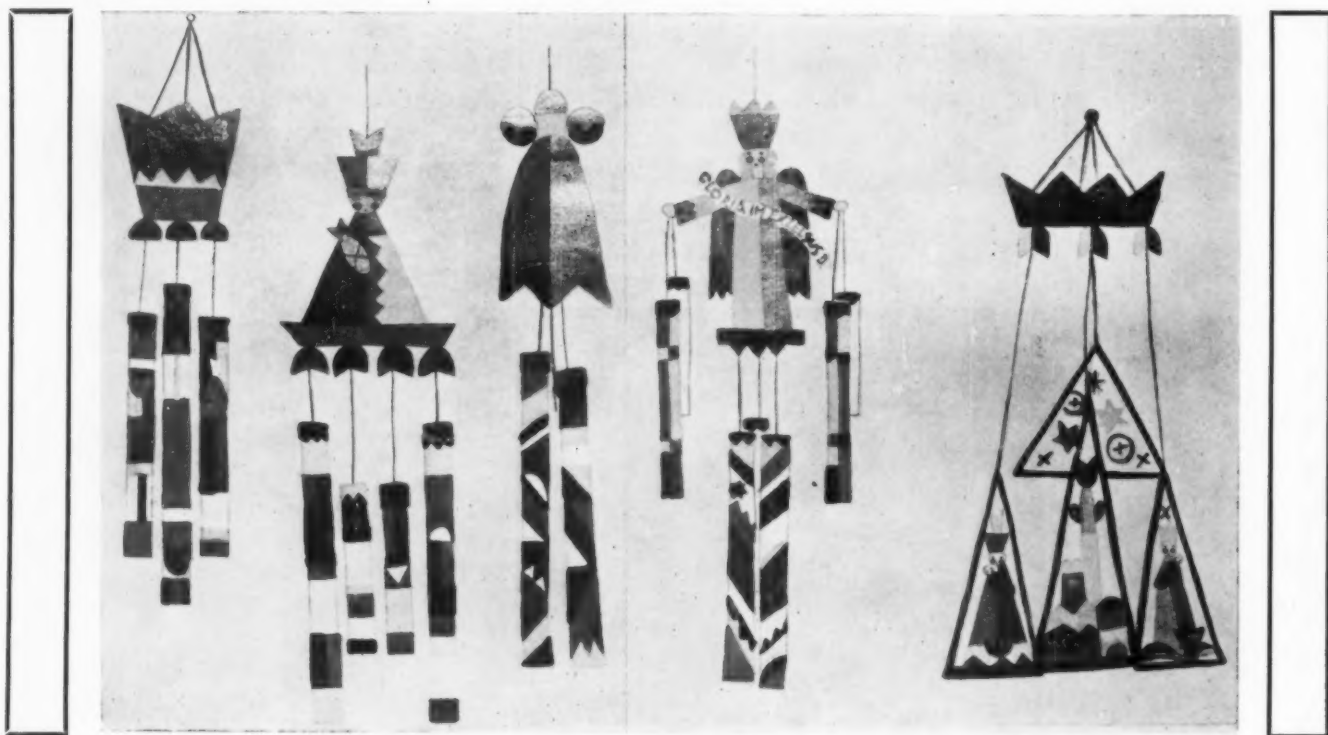
children to play records of old songs, so that they feel the reverent and festive atmosphere for which they have to make something beautiful. Stars, little baskets with flowers, birds, horses, and angels are the most beloved subjects, and above all is the crèche.

- The crèche can also be made in wood with the jigsaw. Each little figure can be made to stand alone in order that the children can play with them and compose them into interesting Christmas arrangements.

- We also can build a little house over the crèche and put a glass over the front and thus produce a little shrine which is always precious and beautiful beneath the Christmas tree.

- A lovely crèche can also be made in cardboard and paper, just folded and pasted together. Let us always stress the use of festive and gay colors.

- It would also be very nice to make a small picture stencil for our little sister to hang on the wall. Or perhaps she herself would like to do something but is too small to design it alone. So let us make some outline designs of Christmas subjects and she can embroider them with brilliant colors. Embroidery always looks lovely and not only will it be a thrill to her but will occupy her time while you make jig-saw designs.



Wood and painted glass Christmas hangings from the Emmy Zweybruck School





A Christmas group of children with toys.  
Drawn by Emmy Zweybruck for *School Arts*

Christmas toys designed  
and made by children in  
the Emmy Zweybruck  
School in Europe



Candle holder  
with wooden  
angel.



Christmas tree  
hangings.  
Two are turned  
wood, the others  
are cut out  
with a jig saw

# "OUR CARDS ARE ON THE TABLE"

ROSE NETZORG KERR

New York City

Christmas Greeting Cards as  
Opportunities for Designing  
in the  
Paper Products Field



THEN, after a whole day of designing, I was ready to clean up the much-used desk, the thought struck me that the list of items in use would make a surrealist feel he was painting a mere dessert. For one Christmas design I had used:

- 1 Drawing board
- 1 Steel T-square
- 1 Hard pencil, No. 5H
- 1 Harder pencil, No. 8H
- 1 Steel ruler (with 64th inch marks on one edge)
- Scotch drafting tape (crepey paper with an adhesive back instead of tumb tacks)
- 1 Sheet of white 2-ply kid finish illustration paper
- The original "dummy" of the greeting card idea, previously designed, and consisting of a folded sheet of embossed white paper with an insert sheet of colored metal foil
- Tracing paper
- Transparent celluloid
- 1 Scratch pad
- 2 White blotters
- 1 Surgeon's small scalpel for cutting paper and celluloid
- 1 Piece of emery cloth for sharpening
- 1 Pair of sharp embroidery scissors
- Rubber adhesive
- 1 Set of colored pencils (solvent in water type)
- 3 Water color brushes, sizes 1, 3, and 4
- 2 Assortments of water colors, in pans
- 1 set of China mixing dishes
- Several tubes of neutral water colors, white, black and gray
- Water color tubes in a wide array of colors
- 1 Eraser, for pencil
- 1 Leather tool (to emboss designs by pushing from the back against a blotter)
- 1 Small jar of embossing mixture made of white paint, white chalk, liquid glue and water (for adding bas-relief effects to the surface)
- 1 Bottle waterproof black ink
- 1 Pen and holder
- Several boxes of clipped illustrations from my reference files
- 1 Letter from the publishers for whom I was making the design

and if I have forgotten anything—well—it is a complete air-brush outfit consisting of two types of air brushes, for backgrounds and for finer drawing, one carbonic gas tank behind a screen, for pressure on the brush; all this for one greeting card to be sold in a syndicate store for the mere sum of 5 cents!

• Fifteen years ago, the list of materials would have included a bottle of drawing ink, a pen, a ruler, a pencil, an eraser, thumb tacks, a sheet of overlay tissue paper, and box of water colors with one brush.

• Thus have greeting cards changed through the years from a small enterprise to one of the larger paper industries, mounting annually into millions of dollars, and requiring from the artist the most complex list of designing materials in use. The methods of production have changed to include wider use of

color and subjects. With the advent of newer methods of photography, full color is possible. Then, too, our magazines have become storehouses of animated photographs, and the greeting card has assumed much of the illustration quality which was present previously in magazines. Advertising illustration, too, has gone realistic with the camera, and sentiment is left to the greeting card.

• One of my neighbors, when I called her on the telephone the other evening to wish her a happy birthday, swallowed her tears with great emotion, when she told me how the sentiments on the birthday cards she had received that day meant so much to her. She took them seriously, and described the designs in great detail, stating she thought they would give me "some ideas." Art teachers and art students, because they have detached themselves from some of the laymen-consumed products, do not always realize that greeting cards have become a veritable communications system, taking the place of letter writing to such an extent that there is even a card to be had which will make your apologies for you with the heading, "I'm sorry, it was all my fault!"

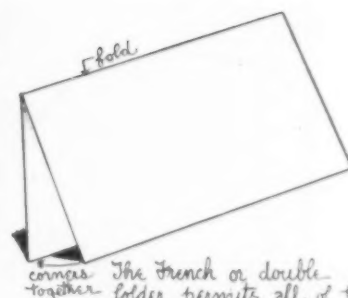
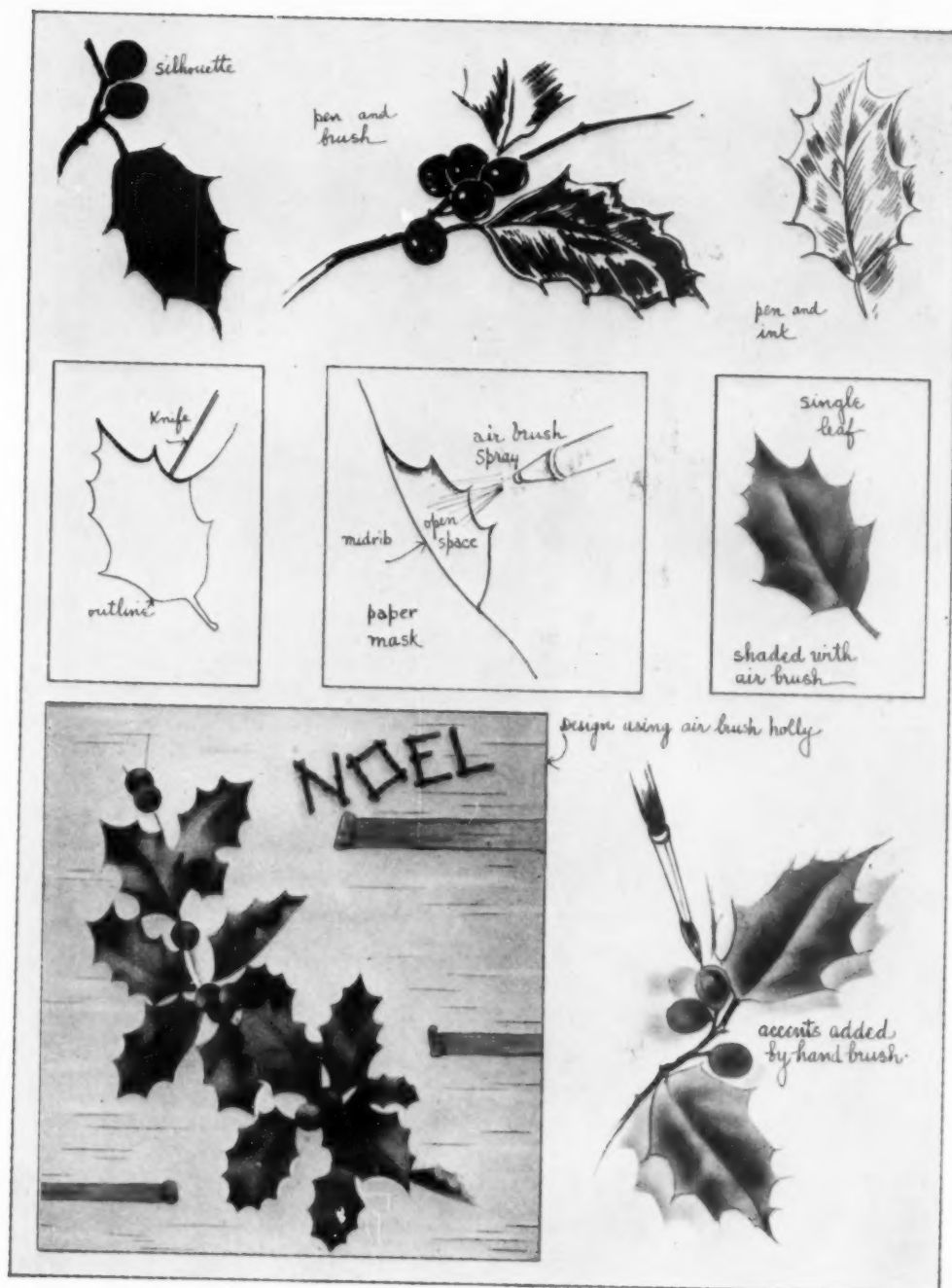
• As yet, the writer has not discovered a marriage proposal in greeting card designs, but there are special designs for every relative and friend, and for *sweethearts*, too!

• Now, what are the requirements of this field, which influence the preparation of designs? In the first place, although there are clever and smart cards to be found and to be sent and received, the bulk of greeting cards, even the humorous ones, must have a sentimental appeal. They are steeped in memories and wishes which glorify the recipient. They must express the best manners with no sarcasm or offensive implications, in any way. This keeps the artist busy harmonizing his designs in spirit with the sentiments the editorial staffs select. The designs must have wide appeal, for in order to sell at small costs when completed in the form of a greeting card, the number to be printed mounts into the thousands.

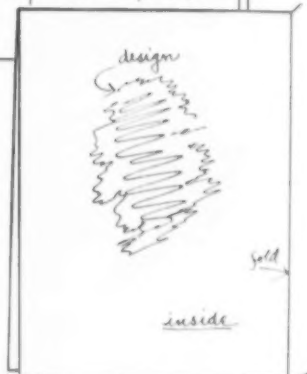
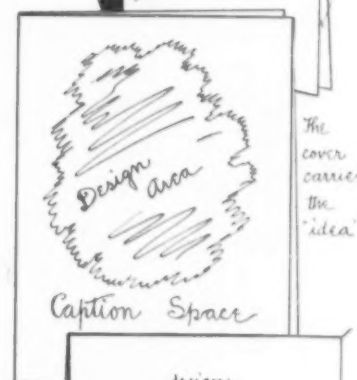
• So important is this glorification of the recipient, that when I thought I had designed a clever sewing basket with a patchwork quilt for Mother's Day, I was told by the art director to change it to flowers in a window, for Mother must not work too hard!

• In designing Christmas cards, therefore, the first thought is to select general inoffensive subject matter, holly, candles, poinsettias, landscapes, doorways, and windows, all mean Christmas to a wider range of

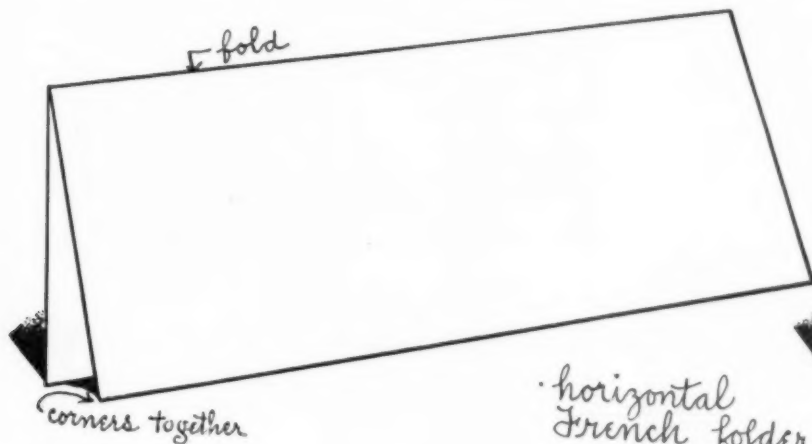




The French or double folder permits all of the printing to be done on one side of the paper.



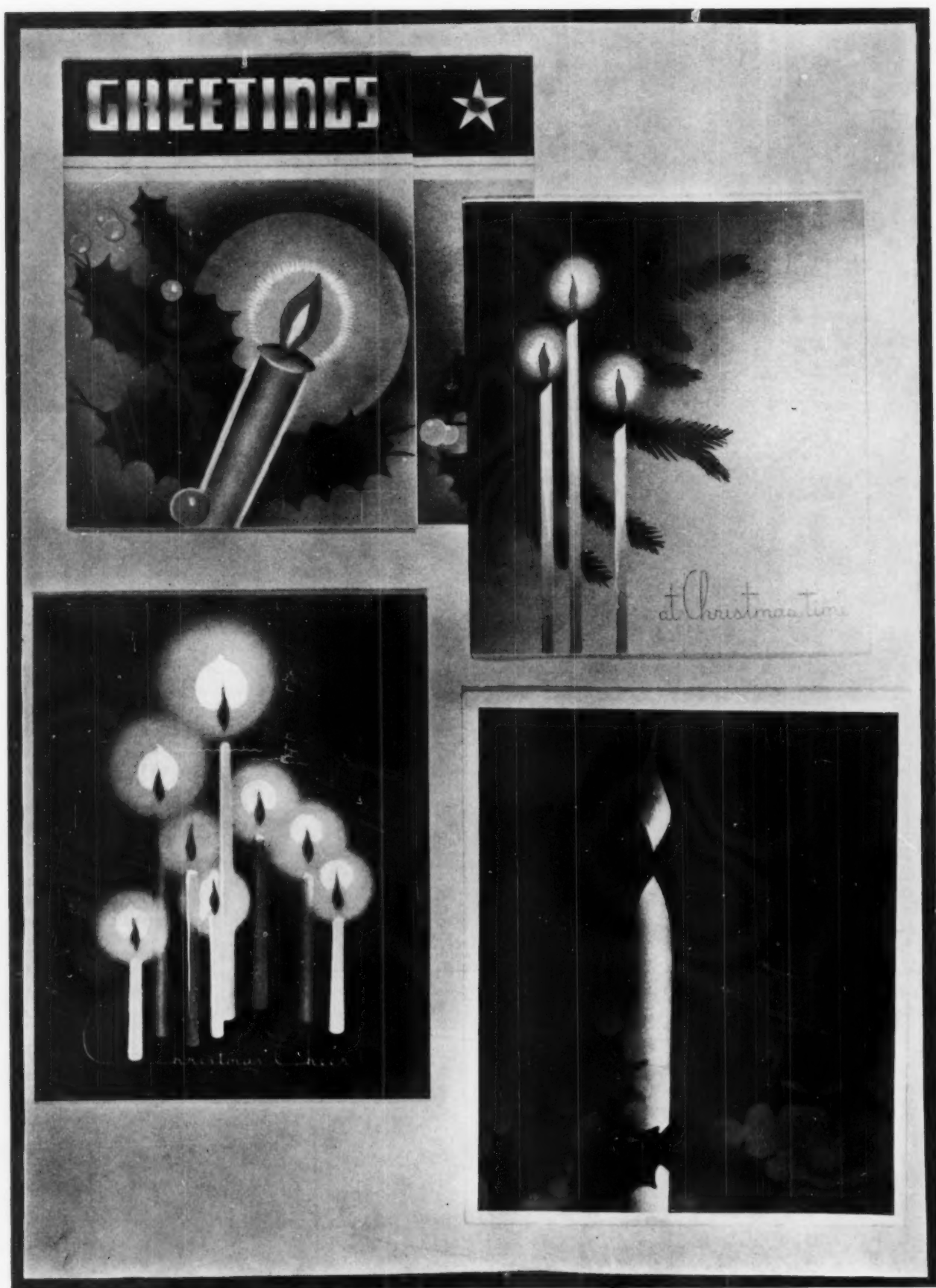
The second page "echoes" the idea



horizontal French folder.

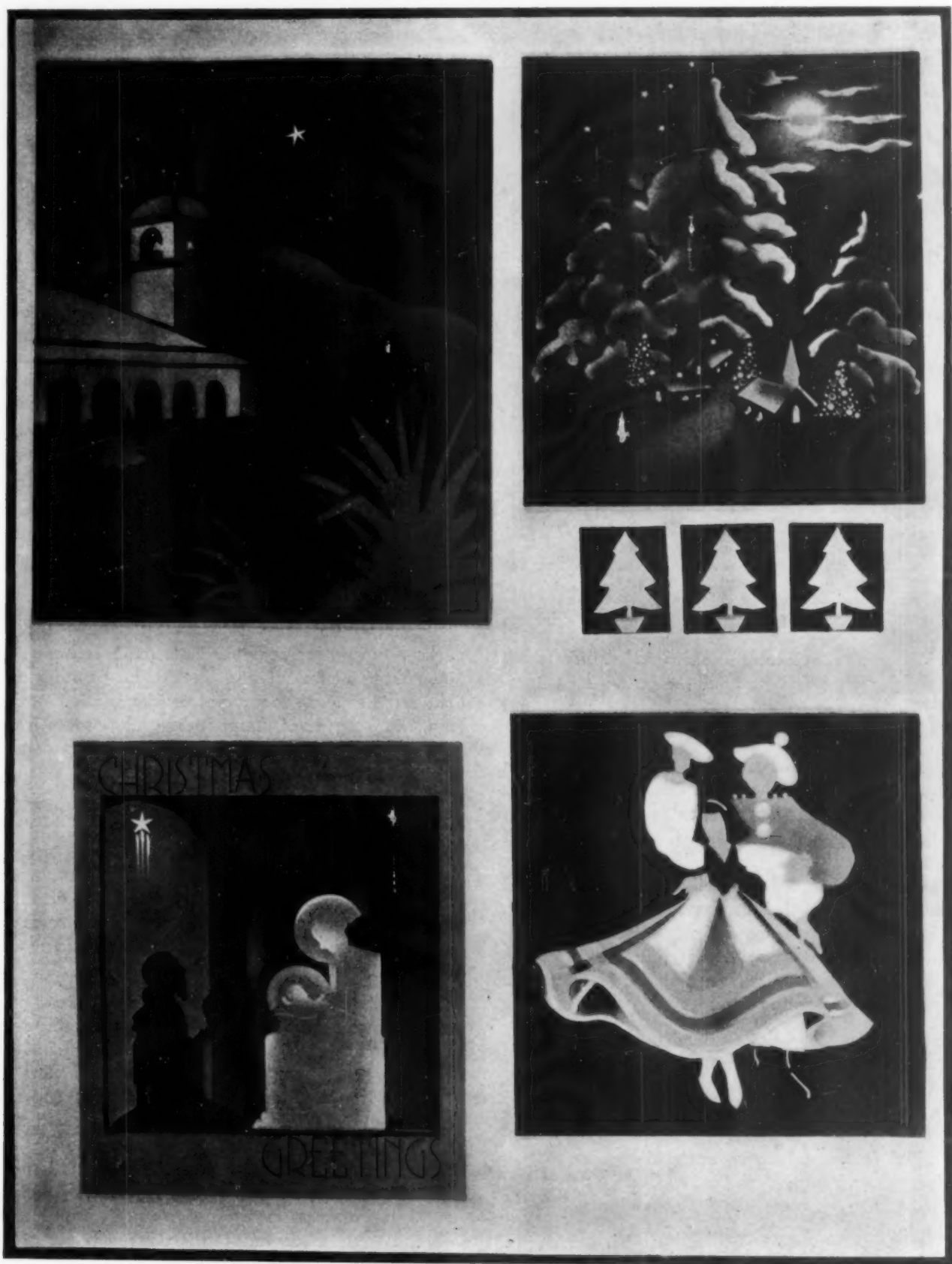


Every familiar Christmas subject can be treated in as many different ways as there are artists. The holly is a familiar motif for Christmas, and it would "pay" to make some drawings from some actual holly sprays, then vary the treatment afterwards



Candles are universally the most popular Christmas subject for they can be sent by anyone to anyone! These are selected from published greeting cards as good examples of candle drawings executed with the aid of the air brush for graded tones





The air brushed Christmas greeting card, the color sprayed on through a stencil or around a paper mask, has resulted in unique qualities, creating a hand-made effect



An air brushed Christmas card, "Madonna of the Snows" by the Kerrs used as their personal greeting card

people than do special subjects treated too individually. One person asked me lately, why dogs for Christmas? The answer is, they are universal as pets and may be sent to a child or a grandfather!

- It is interesting to watch the current changes in public selection. Right now, a design which refers to medieval Europe in any way, except one containing a cathedral, will not sell. Yule logs drawn by 14th century figures have been taboo for some time. Medieval carol singers are out! *Anything* Oriental at this moment can be thrown in the waste basket. One cannot judge or comment on this reaction excepting to state that public opinion is guided by an aversion to aggression and war, and it has its effects on designing even greeting cards!

- Coaches and four, sleighs, lanterns, birds, bridges, both covered and uncovered, old mills, evergreens heaped with snow, birches, woodlands, candlesticks and candelabra, candles and holly, candles and poinsettias, Christmas trees indoors and out, lighted windows, old farms and snow everywhere, are among the few general subjects to be found in every type of treatment from the posterlike flat one-color card to the most minute steel engraving.

- Where can a beginner start?

- In the first place, drawing is an essential. Select general Christmas subject matter and learn to draw the forms as well as possible. Select and study real objects, then make your own interpretations from them.

- Then begin to acquaint yourself with the methods used in putting these subjects into the form used by

greeting card publishers. You will notice, if you examine some of the cards you received last Christmas, that most of them are printed on folded sheets of paper. This is called a French or double folder. A sheet of writing paper folded across the center and again at right angles across the center, so that edges and corners touch, will produce this type of folded card. Because it can be printed on one side of the paper only and yet given an outside and inside effect when folded, it is less expensive to produce than an ordinary single folder which has to be turned over to be printed.

- Designing all over the paper is then permitted, either clear to the edges or in confined areas, depending on the effect to be produced. Start placing a design area in the center of the front cover, either with pencil or pencil and little water color, then add an echo of the idea to the second page (folded), and you have the beginning of a greeting card design.

- Now because the publisher of a greeting card does not always produce all the processes under his control, he must have a complete idea in his hands of what the finished card will look like before he can proceed with manufacture. This enables him to estimate the work involved in designing, in lettering (which, by the way, is done by special lettering artists—and there are even lettering machines now), in making plates, and in having the printing done. He can also show the complete idea, called a "dummy," to a buyer of merchandise, take orders from it before he proceeds with the expensive process of manufacture.

- Since the "dummy" must be complete and look like the product as shown on the market, the artist must produce a finished "dummy" so perfect in effect that it is second only to a miniature painting. Years ago, when flat single cards were used, the designer could make a quick pen and ink sketch, larger than the card, and it could be reduced when printed in the center of the top of the card.

- Thus, from the sketch on the folded piece of paper manufacturers make special papers for greeting cards, and keep the artists supplied with sample sheets on which to make their designs. The surfaces vary from smooth unbroken areas, to printed and embossed designs of delicate nature which forms a background for the general ensemble. Metal foils in colors, and some novelty ribbons are used, and small attachments to carry out "trick" ideas are used by the artist as well. Paper edges are cut to simulate all kinds of objects—reminding one of the days of paper dolls—but the artist must confer with the publishers in order to limit what he can do with materials to bring the cost within the manufacturing budget.

- In case a beginner does not have access to such papers, the best thing is to use white smooth illustration paper, and to produce a multiplicity of ideas, before going into extensive operations before conference with a publisher.

- Sometimes a dummy is executed on such paper with detailed finish and it can be used as the drawing from which the finished plates are made.

- After a "dummy" has been accepted by the manufacturer or publisher, its merits having been passed on from the "trade" angle, changes, if any are suggested, and the next step is a "working drawing." Usually this is made by the artist who designed the "dummy," but in some cases it is passed along to another artist who makes a careful copy of it in enlarged form.

- The reduction of drawings in general use now is one-third. That is, if the original dummy, folded, is 4 by 5 inches, the working drawing of the front cover will be 6 by 7½ inches. But it must be drawn as though the complete design were unfolded, and including all four areas of the fold. Therefore, the flat working drawing will be 12 by 15 inches, or 1½ times in linear dimensions the original dummy unfolded (8 by 10 inches).

- Pantographs are used in some studios for enlarging, but this does not give accurate details of drawing.

- Many firms maintain their own art staffs, and the work is divided among them, some making "dummies" and others making working drawings, or parts of them. Some artists draw figures and not decorative elements and some do complete designs including the entire process. Some artists prefer to maintain a "free lance" status, designing in their own studios

and selling the results to many firms. This requires unusual versatility, long hours and continuous alertness to both business and art methods. A "free lancer" must be very careful *not* to produce the same idea twice, to keep his clients' problems in strictest confidence—like a lawyer or a doctor would, and at all times strive to make his work creative in idea and as skillful in execution as he can. Often he must "pinch hit" at a moment's notice for a client who needs just one more design to finish a printing run. His cooperation is much appreciated.

- The beginning artist should have wise counsel and guidance. It would be well to take a meager



The decorative landscape done in a peasant motif manner always produces an artistic quality seldom surpassed for general appeal



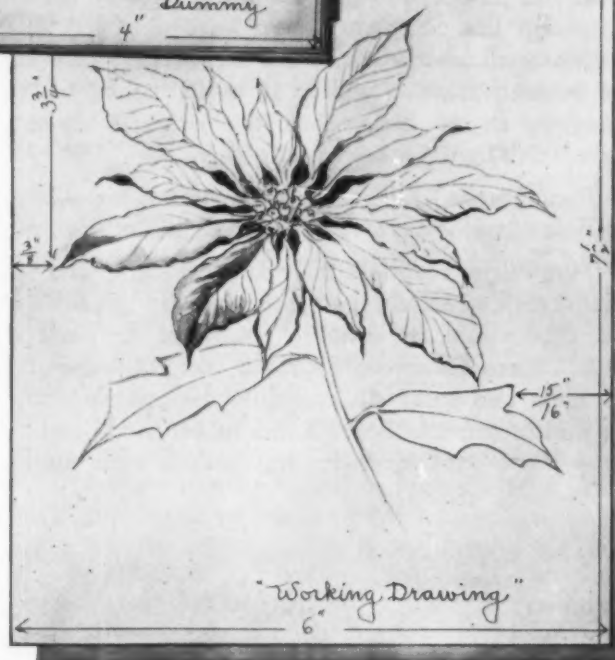




Treatment for flat color effects



Treatment in Wash and Airbrush for Lithography, Gravure or Halftone



position in an art staff to learn methods and handling of media, and also to obtain a general idea of what it is all about. It would pay a young artist to seek out a successful designer and actually pay for lessons and criticism until launched. In the meantime, any art work which the beginner may obtain in high schools, art schools or colleges, and academic or scientific work outside of art work, is useful and will come in handy sometime. Current problems affect designing! For instance, when recent labor legislation raised minimum wages, hand coloring on commercial cards became prohibitive in cost and instead of the artists' drawings being executed in black and white, for hand coloring when printed, the original drawings now contain all the color, to be reproduced by lithography.

- I can remember drawing garden flowers as big as cabbages so the coloring artists would have room for applying the color through stencils, regardless of the ludicrous proportions. Now, with a sigh of relief, I can include what I believe to be correct size blossoms in full color, and can view the finished design as complete!

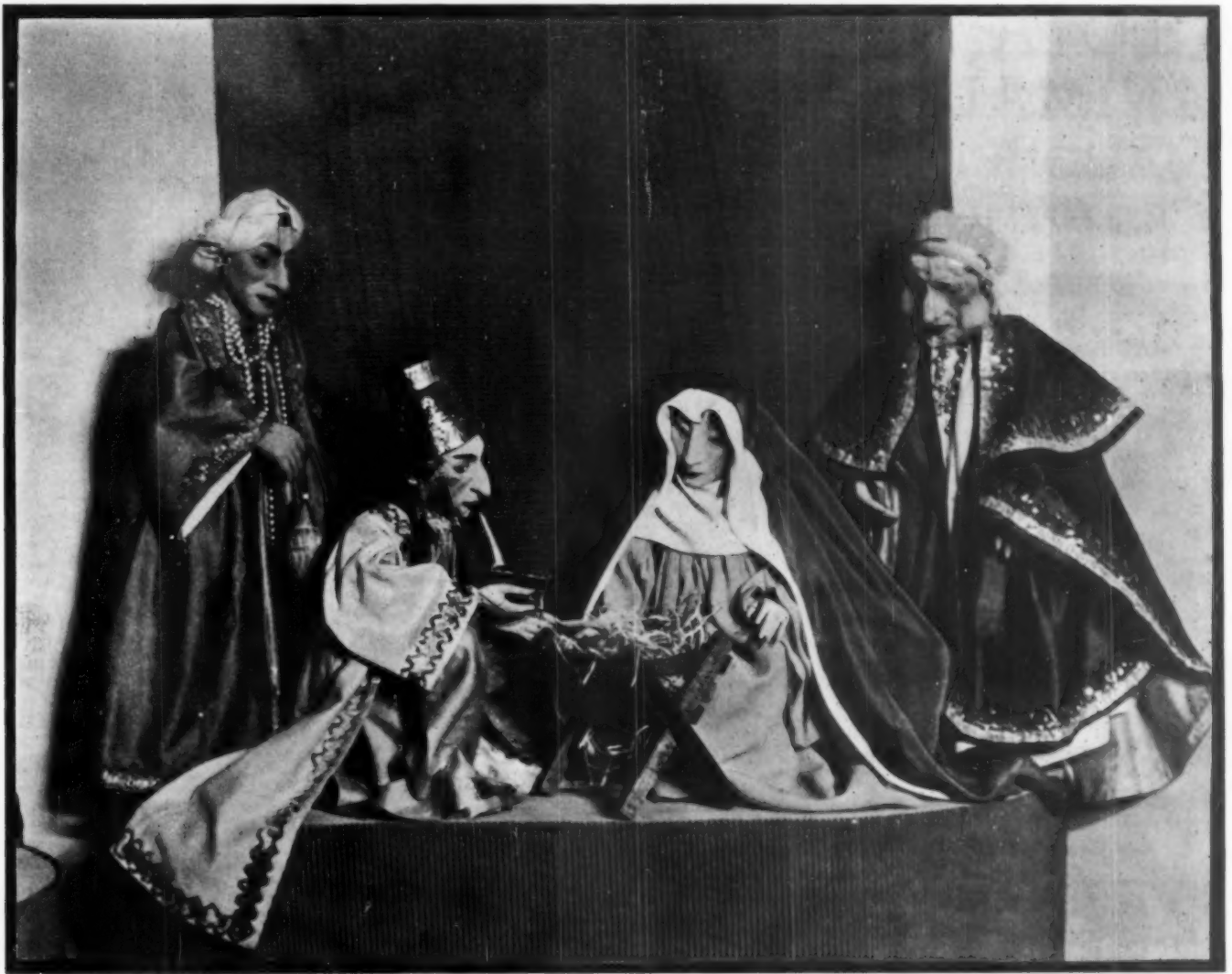
- The art schools are very apt to look down on greeting card designing as a very plebeian pursuit, or to encourage such designing of greeting cards as would appeal to a very limited "arty" clientele. I *must* give my frank opinion about block-printed cards which are universally used in the schools on rougher papers. These have almost no appeal for use in large manufacturing processes, and in vocational training are almost useless. Such cards are limited to personal circulation. And this does not mean that fine block prints do not have their place. Winter scenes or still life subjects carefully executed in several colored blocks would have a wide appeal and could be reproduced by color lithography.

- Americans like technical finish. They want their autos slick as well as perfect in function. And in the graphic arts, especially where large runs of printing are involved, the manufacturers revel in technical perfection. This desire brought the air brush into

popularity as a greeting card medium. It produced such beautiful tones and graded tints, that almost all greeting card publishers were producing the "designy" type of card blown through cut stencils. Gradually, the artist found he could combine these graded effects with much hand drawing, and this brought a new refined quality into the work which is now appearing on the market, especially in cards by the better publishers.

- There is an ever-increasing interest in religious design for Christmas cards. Events in Europe influence the tenacious hold we Americans have on freedom of speech, press, and religion, even to the subject matter of our greeting cards, bringing an increased desire to send religious cards. Not so long ago, business firms hesitated to send Christmas cards with religious symbols for fear of offending a customer. This year, the largest and most handsome Christmas card my husband and I received was a fine full-color reproduction of Botticelli's Annunciation, tipped on to hand-made paper and sent by one of the East's largest engraving companies.

- I believe this would be a good place to mention  
(Continued on page 36)



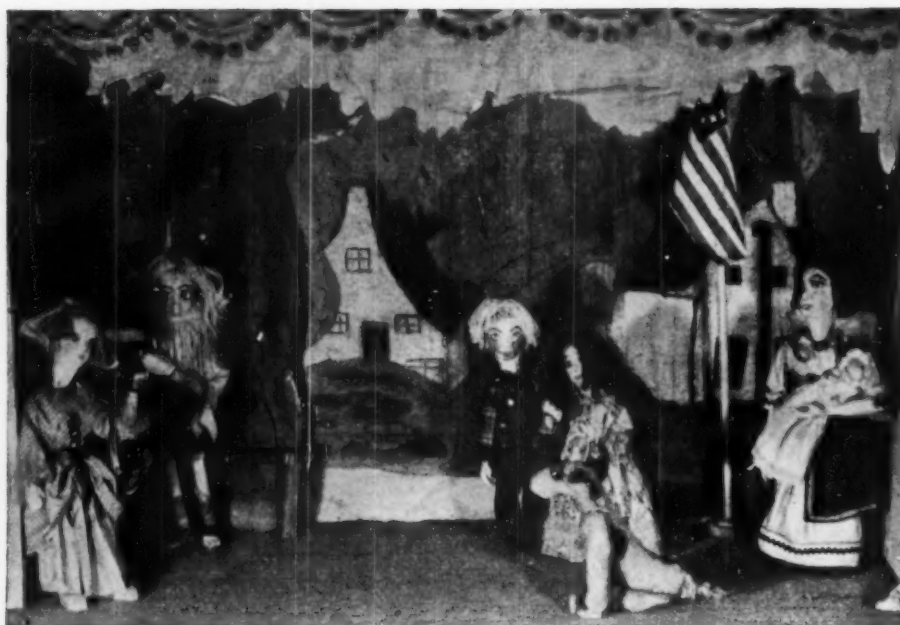
"The Nativity," a group of marionettes by Helen A. Smiley and Mildred L. Hill, of Philadelphia. Given the Award of Merit by the Pennsylvania Art Alliance



Marionettes as part of holiday programs have become important participants in art activities in many schools. These animal marionettes are further explained and illustrated on the following pages.

# CLOTH ANIMAL MARIONETTES

MARGARET L. FIOCK  
Art Instructor  
Osborn School No. 1  
Phoenix, Arizona



The animal cloth marionettes came into being with the need of a hound for Rip Van Winkle

**Q**UALL started when we needed a cow for the toreador and a hound for Rip Van Winkle. True, most toreadors fight bulls, but ours was different. We could also use a pig. Three seventh-grade puppeteers were assigned this task. They had all three made in as many days, and then made a giraffe, lion, and elephant. Here's how they made them:

- They cut them of unbleached muslin, dyed to the color they desired—or painted with tempera afterward. The torso was a rectangular piece, folded, and shaped on the comical side. Each leg was made similarly. The head was almost round with a snoot added for the pig, tusks and trunk for the elephant, and a muzzle shaped for the dog and the cow.

- They were sewn up on the sewing machine, round pieces for feet bottoms added, turned, and stuffed with newspaper torn up and wadded. This stuffing was most practical, being both light and inexpensive. Rocks were added to the heads and feet, and heavy wire bits or shot to the tails to make them heavy. A ridiculously floppy udder and a crumpled

horn made the cow amusing; the dog's ears were weighted, since he was a hound, and would stand straight up when he was frightened. His tail thumped realistically on the stage when he wagged.

- The legs were put on the bodies on heavy wire run through the body stuffing and then through the ham of the leg. Round pieces of tin kept the wire from slipping its end loops out, when the animal grew hysterical. The neck was not stuffed and formed a hinge for the head. The elephant's trunk was similarly unstuffed where it joined the head. The lion's body was limp in the middle so he could do marvelous contortions, and his eyelids were weighted with heavy wire; his long lashes swept his cheeks when they covered his large blue "kitten-stare" eyes in bashful moments. His mane was yarn.

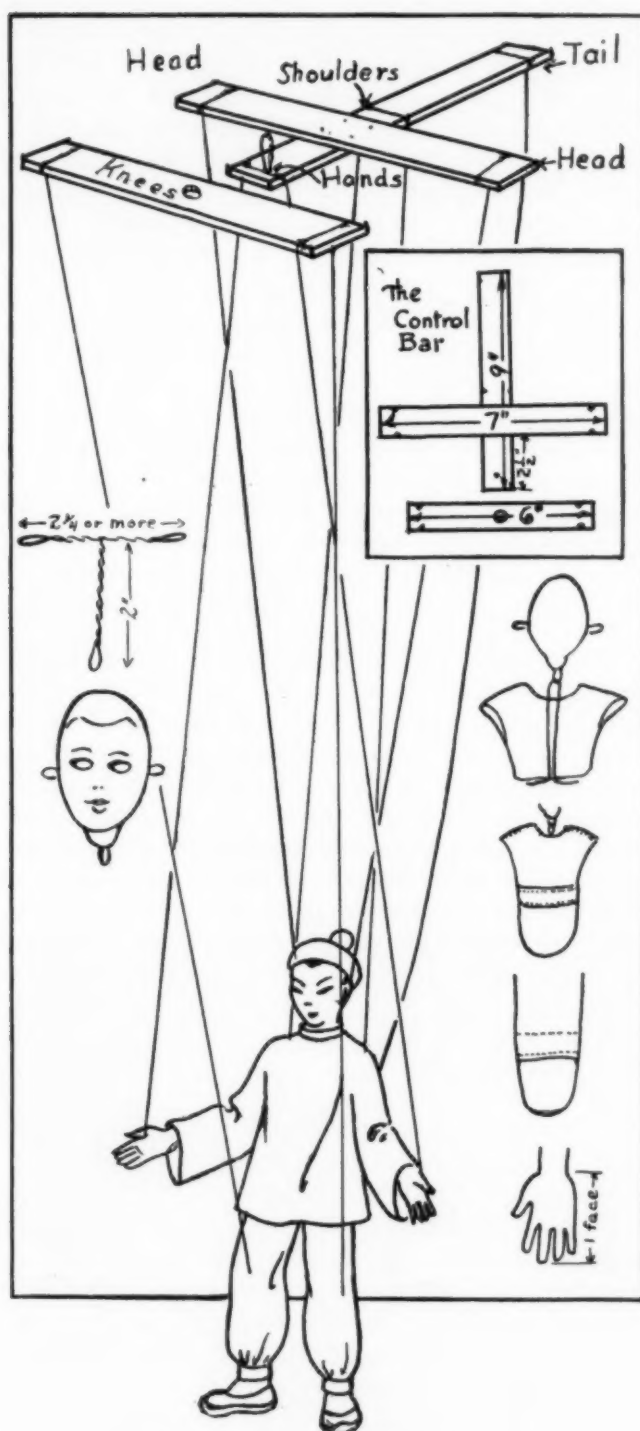
- Added color—such as giraffe spots, eyes, etc.—was put on the finished product with oil or tempera. The oil is best, for tempera will "dust off" in time.

- Our menagerie was ready: six animals in five schooldays by three seventh-grade girls, done in spare time at recesses, noons, and some home work. Cost: almost nothing.



# HOW TO MAKE INEXPENSIVE MARIONETTES

DORIS E. PETTINGILL  
Rochester, New York



The control bar and the body parts for making an inexpensive marionette

**W**HEN our marionette club first started, we decided to experiment with various methods of making marionettes. After experience with all kinds from the simple rag doll type to the elaborate plastic wood head and jointed wood body, I have evolved a combination of various types which has proved to be the best for the effort, skill, time, and money put into them. This type, I have found, costs practically nothing, looks as well as plastic wood, is durable and not complicated enough to get out of order easily, and performs as well as the more elaborately constructed ones.

- First of all, a marionette is not an accurately proportioned miniature of the human figure. The head, hands, and feet must be exaggerated in order to make them "carry" on the stage. Thus the doll as sketched is only six heads high. However, these are ideal proportions and must be varied whenever desirable to secure the effect desired. One of our characters was a fierce ogre with a head about twice as large as those of the other characters although his height was practically the same. Again, the clowns were fifteen inches tall and yet their heads were three inches and their feet three inches long to correspond.

- The head, chest, and trunk on our dolls were all made of papier-mache. Soak newspapers overnight or longer and if possible in warm water. About three sheets will make one head or chest. Then pour off the water and squeeze out some of it. Shred the paper by rubbing it on a scrubbing board; try to tear apart any lumps. Next, have some paste—either flour and water cooked to a custard, or wallpaper paste—and add about one-half as much paste as you have paper pulp. Knead the paste in and put the whole into a little muslin sugar sack or the foot of an old cotton stocking. Squeeze and press until most of the water comes out, and you have a good clay from which to make the head. If too wet, the clay will not hold its form and a little more water must be squeezed out. If too dry, it will crumble and more paste and a little more water should be added.

- First the head is made. Make a T of twisted wire wide enough so that a loop is left on either side of the head, and long enough so that a loop is left at the bottom of the neck. Divide the clay and form the egg-shape for the head. Here again, vary where desirable. Perhaps a long, very thin face or an extremely wide face will suit your purpose better. Very detailed modeling of the head is unnecessary. Keep it simple. We found that the eye is better if an almond shaped gouge is made. This hole is later painted dark purple without any attempt to paint the eyeball, etc. It avoids a starey look. It is better to model the hair right on the head. Yarn and thread hair have a way of interfering with the manipulation of the head when the marionette is dressed and strung. A very smooth surface for the head can be obtained by rubbing smooth the surface as it dries.

● When the head is fairly dry, the chest can be made. Attach a loop of wire through the loop at the neck, leaving the ends to be folded back below the chest. Then form the clay over the wire as shown, leaving enough wire loop at the neck for the free turning and bobbing of the head.

● Make a piece for the trunk also. This is not wired but put a weight at the bottom to make it easier to seat the doll when it is strung. The next step I borrowed from the rag dolls. Take the foot of an old stocking—silk is best as it is more flexible. Put the trunk piece down in the toe and sew across the stocking firmly just above it to hold it in place. Do not gather the stocking; merely sew across it. Leave three-fourths of an inch empty for a joint and sew again across the stocking. Next insert the chest and cut the top of the stocking to fit around the shoulders and to the neck. Sew in place.

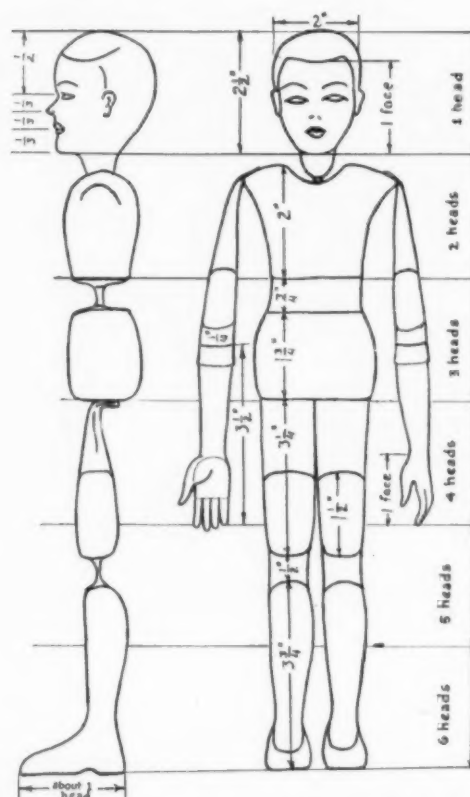
● The arms may come next. Make the lower arm and hand in one piece. For all ordinary amateur marionette action a joint at the wrist is unnecessary and may be awkward. Hands can be made on small wires formed in the shape shown, the length of the hand from top to tip being the same as the face from the chin to the hair line. A piece of a lead dress weight makes a good weight for the hands and can be inserted in the palm of the hand or perhaps the wrist. Cut strips of crepe paper about one-fourth inch wide across the grain of the paper and wind them about the wire hand, pasting as you go along. The fingers may then be curled up or made to point or to hold some object. A piece of wood may be attached to the wrist wires and the strips of paper brought up to cover the joining; or a roll of cardboard or paper may be used for the forearm. Then use a tube of soft cloth for the upper arm. Fasten it to the arm. Leave one-fourth inch or more empty and sew across the cloth. Then stuff the upper arm about one inch and sew again. The rest is left empty to allow free movement of the arms. Sew the arm firmly to the cloth at the shoulder. The arm is purposely made long because the clothing will take the arm up somewhat.

● For the legs, again I have found it better not to attempt a joint at the ankle unless it be for a clown with a long baggy trouser leg and a ruffle to hide the awkward joining. The leg and foot all in one has proved very satisfactory in our plays and the jointed foot never made up for the amount of work it necessitated. If the knee joints are flexible no one notices the lack of ankle joint. Weight the feet again with bits of lead. The feet can be formed of the clay. A tube of cloth can be used for the leg, the bottom sewed through the clay foot and then stuffed to the knee and sewed. Leave a half inch without stuffing; sew again and stuff for one inch more. Sew this in and sew the top of the leg to the stocking toe at the bottom of the trunk.

● The painting should be strong and simple. Stage lights and distance will hide and destroy details of

eyelashes, teeth, etc. Make the eye holes dark and larger than they would be in proportion to the human head. Try them out by putting a strong light on them and standing at some distance. See if the characteristics you wished to portray "carry" across. Of course an unlimited study of heads and of drawings and cartoons will be a great help.

● Dress the marionette loosely so as not to interfere with the joints. Choose colors to go with the characteristics and with the play, being careful that the different marionettes also look well together.



● Stringing the marionette brings him to life. The length of the strings depends upon the stage you are going to use. Sometimes there is a bridge for the operators to stand on and it is above the level of the stage floor. The strings must be long enough so that the operator does not have to bend over too much to work his marionette. First string the loops at the ears; be careful to keep them very even. See the diagram for the other strings and the control bar. Experimentation will teach you a lot about operating them. The head can be bowed by pulling back on the shoulder strings. He can bow by raising the back of the control. His head will jerk sideways by tipping the bar from side to side. To make him walk, remove the knee bar and, holding it in front of the control, tip it up and down from one side to the other as you draw the doll along by the main control bar. Special stringing is necessary to produce special tricks.

● I have found a fifteen-inch puppet the most adequate to my purpose. However, larger marionettes can be made from this diagram by merely increasing the head size of two and one-half inches to three or so and increasing other measurements in proportion.

# MARIONETTES ON THE RUN

LUCIA GRAY, Fayetteville, Georgia

**I**T MIGHT be 'most anywhere. But it happened at a camp, and we wanted to make marionettes one rainy afternoon. Since it was a spur-of-the-moment idea, we had no time in which to secure materials. When we invaded the craft house we found very little material available. We did find a roll of wire, powdered glue, clay flour, tissue paper, sawdust, several old sponges, a large roll of adhesive tape, and a bag of scraps. From this hodge-podge we made our own recipe for marionettes. Equal parts of clay flour, sawdust, glue powder, tid-bits of tissue paper, and water were kneaded together into a very pliable dough. Two pieces of wire were twisted together into a T-shape. The "dough" was modeled over this simple frame into the heads of the marionettes. The ends of the wire were protruding from the head just enough to attach the strings. We had to allow about three days for the heads to dry and harden. Our dough proved quite successful in several aspects. When dry, the mixture was hard as a rock, but, nevertheless, quite light in weight. The ingredients mixed together well and showed no tendency to crack or crumble. When painted, the dried mixture absorbed just enough paint to give a softening effect.

- All of this material was utilized in making the heads and some other means of constructing the bodies had to be devised. There seemed to be nothing left except sponges, wire, and adhesive tape. Pieces of wire were cut for the various parts of the body. The wire was then stuck through the sponges. The adhesive tape was wound around the sponge—

more tightly in some places to give contour to that particular part of the body. The ends of the wire were twisted together to form the joints. The hands and feet were made of the same material as the head. Small stones were put inside the hands and feet for weights.



A Tableau Scene of Girls in Costumes of Renaissance Period showing the great masterpieces of the period. From a high school performance at the Stamford High School, Stamford, Connecticut. Mayo David Sorgman, Art Instructor





## STAINED GLASS WINDOWS

MRS. VELMA HYKES STRAYER  
Art Instructor  
Biglerville Schools  
Biglerville, Pennsylvania



TWO large windows on the landing of the main stairs was the setting we wished to decorate for Christmas. Each window is approximately 36 by 105 inches, consisting of 18 panes, 12 by 17½ inches.

• After referring to illustrations of stained glass windows, Christmas cards, and Bible story books, we decided to have each window consist of a border design and a large medallion in each half of each window. The following scenes were to be depicted: the Shepherds, the Nativity, the Three Wise Men, and the Flight into Egypt.

• Sheets of unprinted newspaper were pasted together the size of the window. It was then measured off into panes and work began on the original sketch. After the sketch was completed, we cut thin tracing paper to fit each pane, allowing a half-inch for fastening. We arranged the tracing paper over the original sketch and traced over the lines with a wide lettering pen and waterproof ink. When one side was complete, we traced it with ink on the back making

the "lead Line" effect. Water colors were used for the coloring. Both sides of the tracing paper were painted, thus giving a splendid effect of stained glass from either inside or outside of the building.

• Shades of blue, red, and purple were the principal colors used in the large sections while the smaller areas contained yellow, green, yellow-orange, yellow-green, and blue-green.

• The panels were fitted to the panes with scotch tape.

• The project proved a very enjoyable one and created much interest in adjoining communities.

• Two tenth and two eleventh grade students planned the windows, and junior high school students assisted in the painting.

• During the Christmas season our janitor lighted the hall light, and in this way the school added its bit of Christmas cheer to the neighborhood during the holidays.



5th Century—Byzantine

Russian—XVI Century

Russian—II Century

Italian—XIV Century

## THE FRAMING OF THE MADONNA

ANSTRICE CARTER KELLOGG, Art Supervisor

Saugus, Massachusetts



THE insert of Madonnas in the February 1940 issue of the *School Arts Magazine* led to a discussion in one of my high school classes as to the method or way which such paintings would be framed and used.

• There was great interest shown in the early Byzantine type as shown in the ivory plaque of the fifth century (on the first page of the insert). This ivory carving was no doubt the central portion of a triptych or three-folded screen. The side panels were hinged and would close together. These ivory carvings in the form of a triptych were sometimes used as a folding altar or were used above an altar. The Harbaville triptych in the Louvre is one of the finest examples.

• The triptych usually enclosed the madonna and child in the central portion, angels on either side,

sometimes the donors were included on the triptych when closed.

• This same Byzantine ivory plaque of the fifth century also includes a small portion of what is spoken of as the Predella, or base of the panel.



Predella  
(to a single panel)

• No doubt it was such pictures as that "Russian Madonna of the XVI Century" showing the full-sized halo or disc also as shown by the Early Italian Madonna of the XIV Century (*School Arts* insert) which made the Tondo paintings so popular. These halos which were not foreshortened, were continually used by Fra Angelico, although we know by his paintings that he had a thorough knowledge of perspective.

• We are all familiar with Raphael's "Madonna of the Chair" which has the circle shaped painting. Another Tondo painting of Raphael's as shown below is of Madonna de Candelabra, also included in the *School Arts* insert of Madonnas.

(Continued on page 9-a)



open



closed



Sano de Pietro

Cornelius Van Cleve

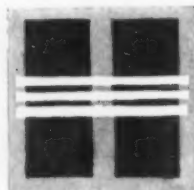
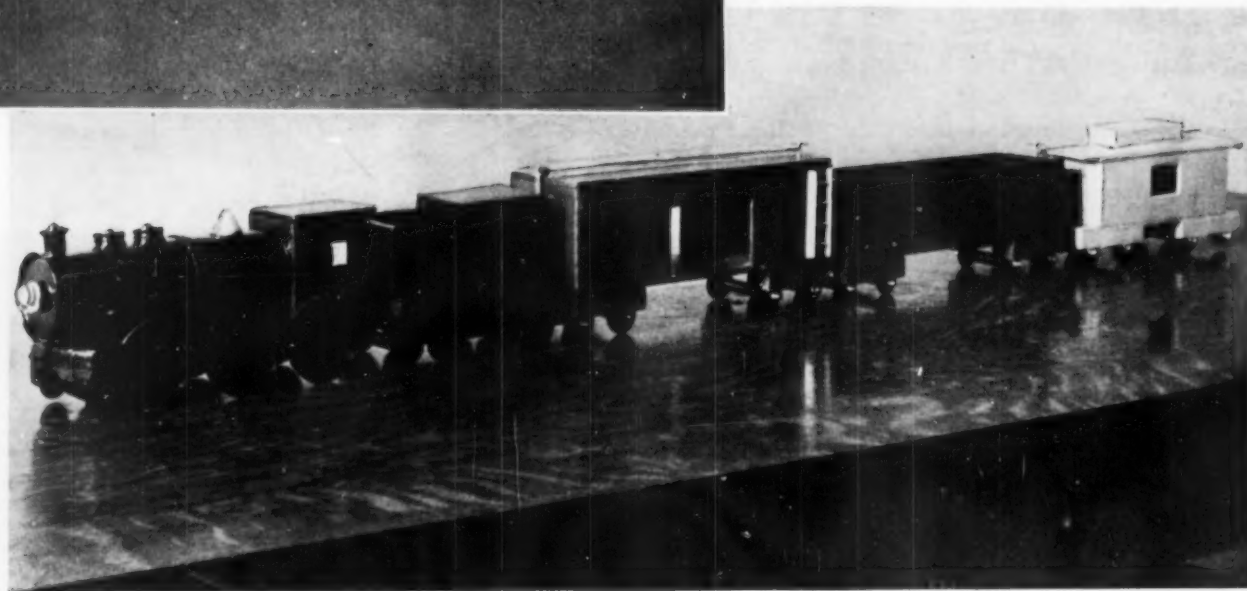
Madonna de Candelabra

Luini



# A CHEESE BOX TRAIN

C. J. MAGINLEY  
Danbury, Connecticut



HERE is a train that is easily constructed but from which some youngster will get many hours of enjoyment and which you will enjoy making. The materials are easily obtained at very little or no expense.

The grocer will be glad to give you some five-pound cheese boxes and an orange crate or grape box. A raid on the sewing basket or medicine chest should provide you with four spools or bottle tops. Any photographer has plenty of empty film spools that you can get for the asking. Then with a few tin cans and perhaps a visit to the five-and-ten-cent store for some bolts, screws and nails, if you haven't them on hand, you are ready to start.

## THE LOCOMOTIVE

- For the locomotive you will need one five-pound cheese box, one tin can 7 to 8 inches in length or longer and about 3 inches in diameter, one orange crate or fruit box end, four spools or bottle tops, four  $1\frac{1}{2}$ -inch bolts, six  $\frac{3}{4}$ -inch screws, a few 1- and  $1\frac{1}{2}$ -inch brads, and six can tops  $2\frac{1}{2}$  to 3 inches in diameter that have been cut off with an opener that cuts on the side of the can.

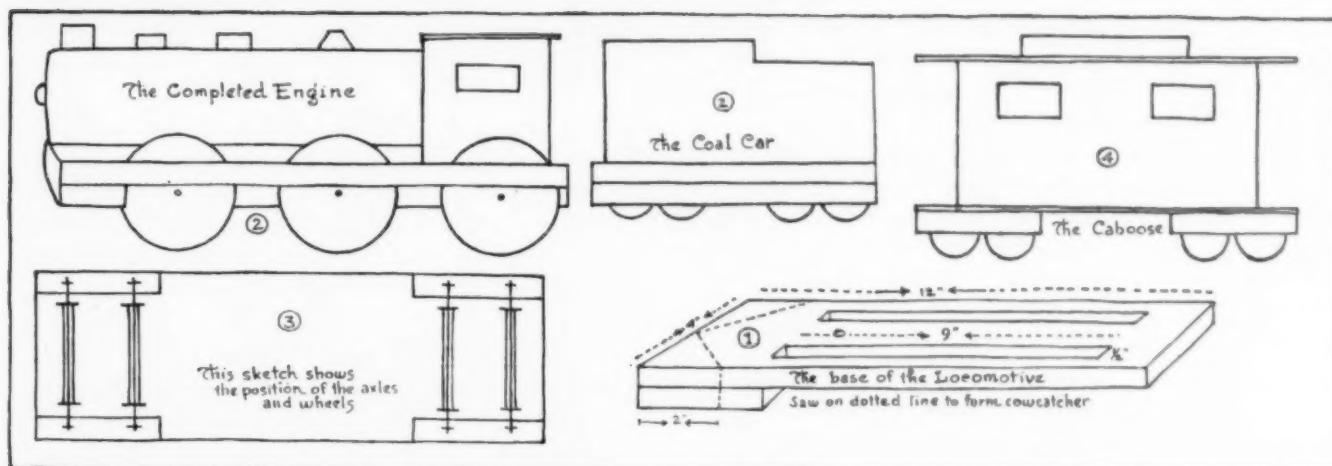
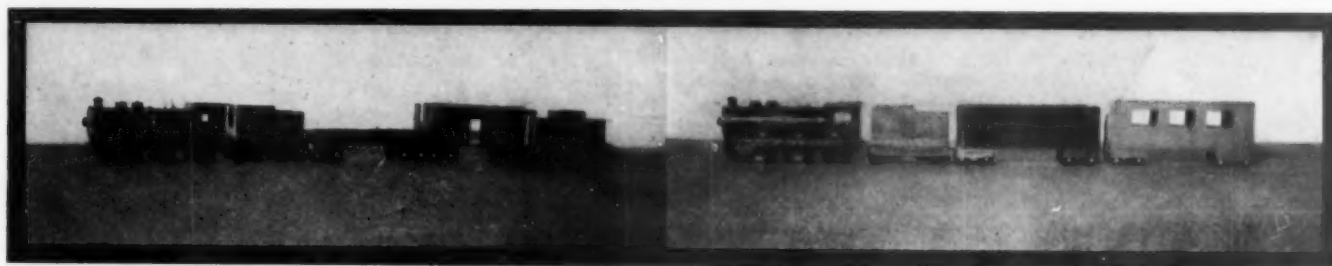
- Saw out a piece of board from the end of the fruit box 12 inches long and 4 inches wide for the base of the locomotive. Saw out another piece 3 inches long and 4 inches wide. Nail this last piece to one end of the 12-inch piece. Find the center and saw so as to make a pointed end for the cowcatcher. Sandpaper this end until the corners are rounded.

- With a coping saw or compass saw, cut openings in the base 9 inches long and  $\frac{1}{4}$ -inch wide for the wheels to run in. These openings should be about  $\frac{3}{4}$ -inch from either end and  $\frac{1}{4}$ -inch from either edge. Saw out a strip from the end of the fruit box 8 inches long and 3 inches wide and fit it in between these openings to screw the wheels to. Bore a  $\frac{1}{4}$ -inch hole 3 inches back from the end of the cowcatcher for the bolt that will hold the boiler to the base.

- Bolt a spool and three bottle tops to the can for the smokestack, domes, and bell. Punch a hole in the center of the bottom of the can and insert a red reflector, like those used to fasten on license plates, to represent a light. Make a hole in the side of the can half way from either end and bolt the can to the base. Two cans may be placed end to end and soldered together if a longer boiler is desired.

- The front end of the cab made from one end of a





cheese box should be 3 inches high and  $2\frac{3}{8}$  inches wide. The sides should be 3 inches square and openings  $1\frac{1}{4}$  inches by  $\frac{3}{4}$  inch cut out with a knife or coping saw for the windows, while the roof should be  $2\frac{3}{4}$  inches wide and  $3\frac{1}{4}$  inches long. Nail the cab together using 1-inch brads, being sure that the printing on the box is on the inside. Reinforce the cab with  $\frac{1}{2}$ -inch strips sawed from the end of the cheese box. Nail the cab to the base so that it fits tightly against the rear end of the boiler.

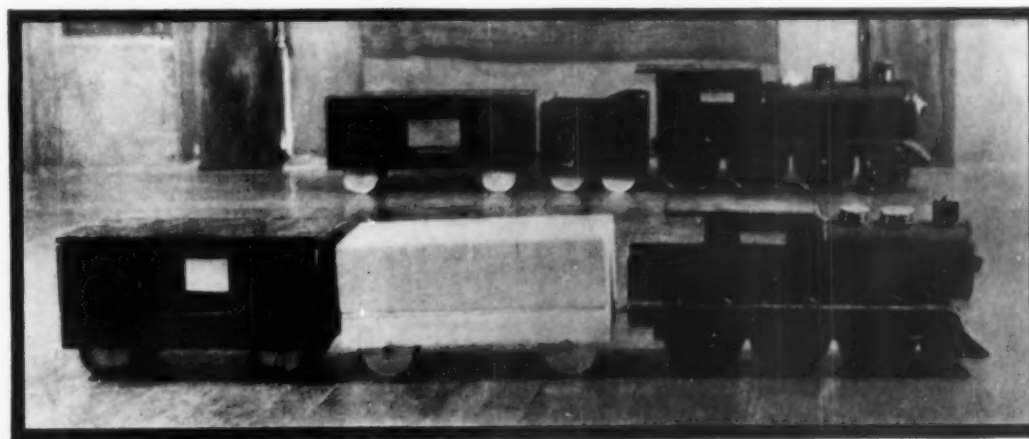
• You are now ready for the wheels. Make a hole in the center of each can top and screw it to the base. Put three wheels on each side, making sure that they are all the same distance from the floor. A coat of paint, and the locomotive is finished. These engines may be made larger or smaller as you wish but this 12-inch one makes a very practical toy.

#### THE COAL CAR

• Make the base of the coal car  $6\frac{1}{2}$  inches long and 4 inches wide. The body of the car should be approximately the same width and height as the cab. Make the side pieces  $6\frac{1}{4}$  inches long and cut an opening 2 by  $1\frac{1}{4}$  inches in the front end for a door. The sides can be a little lower in the back and a roof can be put on to partly cover the car if you so desire. Attach the axle supports, axles and wheels as described in the next paragraph.

#### THE OPEN FREIGHT CAR

• Sandpaper a cheese box until the printing has been removed or take the box apart and nail it together again with the printing on the inside. Saw out four pieces 3 inches long and  $\frac{3}{4}$  inch wide from the end piece of another cheese box or from the fruit



box. Glue these pieces to the bottom of the car where they will serve as supports for the axles.

- The axles should be a piece of wire 4 inches long and  $\frac{1}{8}$  inch in diameter, or a round stick. Empty film spools about  $2\frac{3}{4}$  inches in length make excellent wheels. Run the axle through the spool and fasten it to the axle support with screw eyes or staples. While two spools can be used, four look much better.

- A ladder can be made, using narrow strips for the side pieces and toothpicks or matches for the rungs. Brake wheels can be made from film spools. Remove one of the round ends of a film spool and fasten it to the end of the car with screw eyes; or bore a hole through a small piece of wood and glue or nail it to the end of the car. Fasten another small piece about 2 inches below the first piece. Pass the film spool through the upper support so that it will fit into a hole that has been bored part way through the lower support. The brake wheel, installed in this way, can be turned and will delight the young brakeman.

#### THE CLOSED FREIGHT CAR

- The closed car is made like the open one except that a roof is put on and openings 4 by  $2\frac{1}{2}$  inches are cut in each side for doors. Sliding doors can be made if desired. The tracks for the doors can be made from strips  $\frac{1}{2}$  inch square grooved with a rabbet plane or a sharp knife. A strip  $\frac{3}{4}$  inch wide fastened to the top of the car between the brake wheels, for the brake-

man to walk on, adds to the appearance of the car as do the ladder and brake wheels.

#### THE PASSENGER CAR

- The construction of the passenger car is similar to that of the freight car. Three openings  $2\frac{1}{2}$  by  $1\frac{1}{4}$  inches are cut in each side for windows, and openings  $2\frac{1}{2}$  by  $1\frac{3}{4}$  inches are cut in each end for doors. Cellophane or unexposed film glued to the inside make the windows very realistic. By placing old negatives in boiling water the picture can be removed if unexposed film is not available.

#### THE FLAT CAR

- The construction of this type car is the same as the open freight car except that the cheese box must be taken apart and sawed into pieces about 1 inch wide. Two or three flat cars can be made from one box if other material is used for the bottoms.

#### THE CABOOSE

- No train would be complete without a caboose. Take a cheese box apart and saw the sides down so that they are 7 inches long. The roof and bottom should be 9 inches long so that they extend 1 inch on each end. Make two openings in each side piece  $1\frac{1}{4}$  inches by  $\frac{3}{4}$  inch for the windows. Cut an opening 2 by  $1\frac{1}{2}$  inches in each end for the doors. Fasten a piece of board 4 by  $1\frac{1}{2}$  inches by  $\frac{3}{4}$  inch

(Continued on page 11-a)



## SILK SCREEN PROCESS used for Costume Decoration



Miss Dorothy Stapp and Miss Alice del Rio, seniors in the High School Division of Incarnate Word College in San Antonio, Texas, designed a bolero with decoration in four colors, and printed the subject onto the textile with the use of the silk screen



# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

## SPOOL MARIONETTES, AND HOW TO MAKE THEM

SISTER MARIE ANTHONY, S. L., St. Mary's Academy, Denver, Colorado



NOCK! knock! May I come in?

● Little girls and boys, do you know who I am? Now, don't say I am just a clown doll, and don't call me a puppet, for I am a very special kind of doll. They call me a marionette. Marionettes are puppets, of course, but when you are worked by strings you want to be called marionette. Now, I am a very special marionette, for I am the kind of a doll *YOU* can make *all by yourself*. Look at me. You see from my picture that my face is very funny, just as funny as Tommy wanted it to be. Tommy is the kind little boy who made me, and his sister Betty made my pal, Sue. Take a look at her picture. Isn't she a good looking marionette?

● Would you like to make marionettes like us? Come on, it's a pack of fun, because after we are made, we will do anything you want us to do. We can dance and sing, or talk, or even learn your lessons with you.

● I really wonder if anyone has ever told you how to make a marionette. Maybe not, so I will take the time to tell you how. First of all, let us hurry to gather the materials, so we can get started. You don't need so much. Get an old golf ball, to make my head; two large empty spools one for my shoulders and one for my hips; eight smaller spools for my legs and arms; a little string;



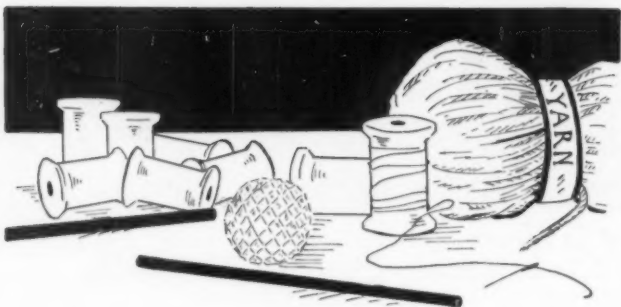
about four or five yards of strong black thread; and two pencils or little sticks about as long as a pencil. We are almost ready to start. Oh, but where are those paints you got for Christmas? Go get them and while you're away, ask Grandmother to look into her scrap basket and give you some nice pieces of gay colored cloth for my clothes.

● Bits of yarn will come in handy so get them too; and, we need a scrap of an old dust cloth or a scrap of old silk undies. Oh, get lots of scraps, and we will start the making of me—your little friend "TIP," or his pal, "SUE," the marionettes who will instruct you as well as entertain you.

● Shall we make Sue first? They say, "Ladies First" nowadays, so we had better start on her. I told you that Betty made Sue, so now I'll tell you what she did first. Betty took the golf ball and covered it with the soft scrap of old pink undies her Grandmother had given her. She tied it at the neck with a bit of string very tightly; then she took blue paint and made such pretty eyes—not too big, but big enough. She used brown paint to make the eyebrows and long eyelashes. Betty practiced making eyes on an old piece of paper first. Betty never did rush ahead unless she was sure she knew just what to do. Then she took red to tint the cheeks and make the lips rosy red. Now that we have finished with the paints, I'll tell you that here is where that bright yellow yarn comes in handy. Betty took a large needle (like we'll do), threaded it, and



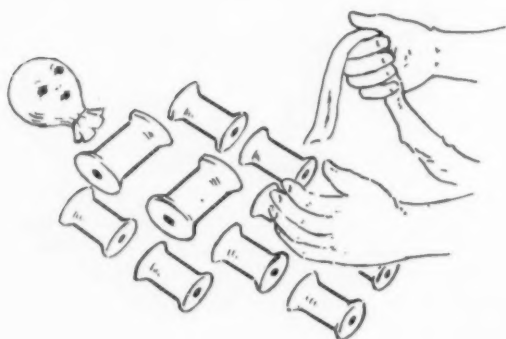




made hair on Sue. "She has a really pretty face," said Betty. "Now, I will try hard to make her body."

● So she tears some material into strips, and, together with a piece of string, she threads the spools just like you would thread beads—first two small ones, then a large one. She puts the spools flat on the table to find out how far apart she should pull the spools, for she is remembering about her own body. She has arms fastened to her shoulders, not too tight, of course, for they must be able to move. She feels her elbows and figures it all out by herself. Sue must have room left to move her lower arm. The spools are only the bones in Sue's body, so Betty got to work and tied the string tightly around the spools and material, so that they would all stay in place. Then, she made the legs the same way—first two small spools, one big one, then two small ones. Again, she studied it all out and tied the bits of string so tightly that the spools all stay in place when she picked up the hips and danced the legs on the table.

● Next, we—as Betty did—take the lovely head, and tie it to the shoulders. Then, we take the shoulders and tie them to the hips, leaving enough space so that Sue will be very flexible, so that she can move as I move. Look at my picture and see how I can bend right in Tommy's hand. I had that picture taken just when I was between a doll and a marionette. I was a doll after Tommy made me, but I became a marionette after he put strings on me.



● Sue is now all together. She is a doll, made of spools, but she must be dressed, so we select a pretty piece of material and cut her a dress. Betty made Sue an apron because she wanted her to tell stories of children of other lands, and she thought the apron sorta' made a costume. Maybe it did, but I'm glad Tommy didn't put any extras on me. I am a boy and boys don't like extras. I am glad though that Tommy made this cap. I like it. It has a bell on top. Can you see it? Tommy took wire and shaped my hands. Then, he stuffed them with cotton, covered them with a scrap of silk undies, and stuck the ends up into the holes in the spools. I suppose that you would call them my wrists. And do you know! Tommy made feet for me in quite the same way, and he even put shoes on me. They are cloth, but I like them.



● So Sue is dressed, and she is a spool doll, and we are going to make her a real marionette. So we set to work using our pencils, or sticks as long as pencils. Betty used two little round sticks her Daddy gave her—one is six inches long, the other only five. Tommy used a sucker stick and a pencil for me and I work just as well. You really need something you can nick, so when you tie the strong black thread on the sticks it will not slip. You will have to take the big needle you used for the yarn hair and thread it with the strong thread, tie it to the shoulders of Sue and then tie it to the middle of the stick. Make an indentation or nick in the center of the stick, and another one quite close, maybe a half inch to the right. This last one is for the bow string. This is most important for it makes the marionette make such a cute bow. Tie it to the stick and to the back of Sue, just about where her apron strings tie. Now we must have two more nicks in this stick, at the very ends—for the headstrings are tied to these. You can tie the thread to either side of the head about on a level with the eyes.

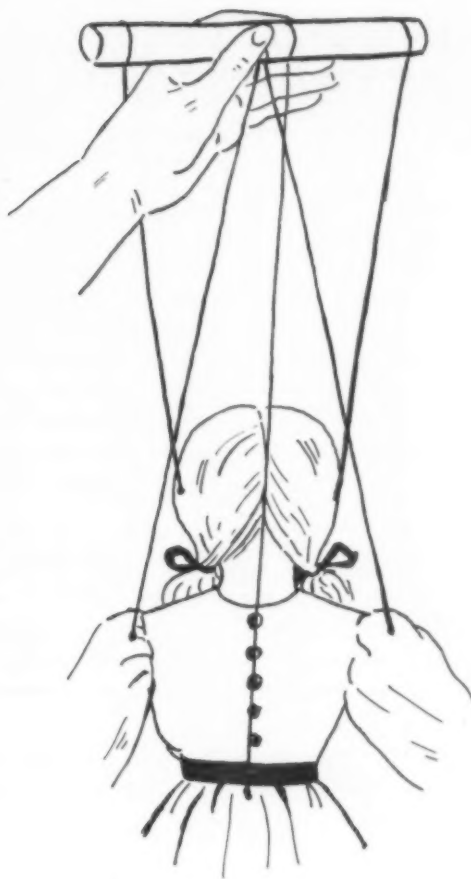
● On the other stick cut four nicks to hold the thread—two on the very ends, two in the center, almost an inch apart. Thread to the knees of the marionettes and to the outer nicks; then, attach

thread to the hands of the marionettes and to the inner nicks. Tie all knots very tightly and you are ready for an act.

● I shall tell you a few tricks about handling the marionette, but I can't tell you much for you will learn by trying different things. Take the long bar that controls the head, shoulders, and bow string in the left hand. Hold it so that Sue will have her feet on the floor. Then, take the short bar that controls the hands and feet in the fingertips of your right hand, with your thumb on the top and in the exact center of the bar. **TO WALK SUE** lift the right end of the short bar and watch the right foot—up it comes. Now, rock the bar in a seesaw motion. Sue will take steps. If you move both bars forward, you will see her walk. Be sure that you have Sue take small steps "just her size." Listen, and I'll whisper a trick—you can move her head a bit while she walks, as if she were looking around, by moving your left hand a little from side to side. Now make her bow by slipping both controls into one hand, and holding tightly to the bow string with the other hand. Pull the same string back a little when she says, "thank you." Just work her all you can. The more you try, the more you will find she can do.

● **TO TAP DANCE** you will need a lively tune from the radio. Move both bars up and down together gently and tip together. Then, use right hand bar to make Sue give a little kick now and then. Supposing Sue will say, "Please take me," you would have to put both bars in one hand and lift the hand strings with the other hand as high as you like, and let her head drop back a little, so that she will look like she is reaching up and really wants to be taken. Remember, when talking for Sue, accent your words by using one of Sue's hand strings. I really can't help you very much, just try and I'm sure you are as smart as Tommy, and you should see what he makes me do.

● One warning I must give—make sure when your marionette talks that you can understand every word she says; or, when she is helping you with your lessons that she is always correct in her questions and answers. I hope that you like Sue and use her, and that I will get a letter telling me you had such fun with Sue that you made me too. Don't forget my name is "TIP," and I want to be made by you, so that I can bring real joy and happiness into your life.



# MARIONETTE CONSTRUCTION in the FOURTH GRADE

MISS ELOISE LEPLA, Scottsdale, Arizona

**F**OURTH grade pupils of Scottsdale grade school, Scottsdale, Arizona, have created some interesting puppet models under the direction and supervision of Miss Eloise Leppla, art teacher. The pupils, ranging in age from 9 to 12, have shown remarkable talent and originality in their work while the rate of enthusiasm has been high. Each has tried to out-do the other with gratifying results.

- Using plastic wood for molding the head, stuffed cloth and wood for the body, and yarn for the hair, the class of 38 pupils each created his own marionette. Many and varied are the finished products: clowns, Indians, old women, girls, boys, dolls, fairies, men, lions, ducks, gypsies, and elves. After learning to manipulate the strings and building the stage set, ten of the class will present a one-act play, "The Adventures of Bethl."



# PAPER PLATE MASKS

ELINORE M. RYAN, Supervisor of Art  
Holland, Michigan

**U**SE 9-inch plates, heavy wrapping paper, brass paper fasteners, cord, newsprint for the papier-mache, and a starch-paste made with a cup of flour and a tablespoon of powdered alum.

1. Cut through the rim of the plate. Then lap A on top of B, and hold in place with a brass paper fastener to form the chin.
2. Cut the eyes, nose, and mouth in the center circle.
3. Shape the mask by drawing a cord through C and D, carefully tightening the cord until the mask is bent in a good curve to fit the face.
4. Cut a triangle from heavy wrapping paper to form the bridge of the nose.
5. Use papier-mache to build up the chin, cheeks, nose, and forehead. For animal faces build up the nose with papier-mache, or cotton.
6. Paint the faces with poster or easel paints, when dry.
7. Add hair with cut paper, excelsior, woolen yarn, wood shavings, or other materials.





# RAGGEDY ANN Comes to SCHOOL

RUTH M. FREYBERGER . . Art Supervisor, New Holland, Pa.



WHEN I discovered that the second grade teacher was reading a Raggedy Ann story to her group and was in this way arousing much interest on their part in this rag dolly with shoe-button eyes, I felt that I could utilize this same dolly for my lesson in figure drawing. Accordingly, I took my much-prized, ever-smiling Raggedy Ann into the classroom and allowed her to make the acquaintance and win the hearts of all the members of the class. Their delight was unbounded when I told them that Raggedy Ann was going to pose for them so that they could draw her.

● After living with her for a week she seemed very real to them. Nothing but the best would satisfy them. Her head had to be round, her arms and legs had to be drawn and attached just at the proper places, her dress and apron had to be full, her stockings had to have stripes, her hair had to be awry or the drawing was not their Raggedy Ann. Some of the representations were decidedly long-legged grown-up looking Raggedy Anns but still the figures had good proportions.

## MASKS . . . SIMPLIFIED

JOSEPHINE HUNTER

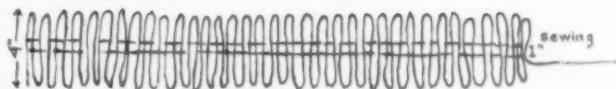
Verona Public Schools, Verona, Pennsylvania

WHEN my supervising principal asked our grade English teacher to direct an operetta in May, she came to me for aid. She was having a circus scene and needed some animal masks. My eighth and ninth grades had made masks for Halloween, so I felt it would be an interesting project for my ninth grade.

● The masks were such a success and our process so simple, that I should like to pass it along to other teachers.

● Step 1. Design the mask—making a face and side drawings, or find pictures for the desired masks.

● Step 2. Using the design or picture as a model, the shape was molded from plasticine. Clay can be used, but plasticine is more easily handled, especially if there is no regular Art Room. Since we have no regular Art Room, while making the plasticine model the pupils had to carry their models from school to home and back



● For several weeks the second graders lived and breathed Raggedy Ann and Andy, Raggedy Ann's twin. Members of the class brought in other Raggedy books they possessed as: "Raggedy Andy," "Raggedy Ann in the Deep Woods," "Raggedy Ann in the Cookie Land," "Raggedy Ann and the Magic Wishing Pebble," "Raggedy Ann's Lucky Pennies." Victrola records retelling some of these stories from Johnny Gruelle's Raggedy books were played to the intense wonderment of the pupils. Raggedy Ann was certainly important in their eyes. Some of the records played were: Part I—My Raggedy Ann, The Cheery Scarecrow, The Fairy Ring; Part II—Little Wooden Willie, Happy Bluebird, The Cookie Bush; Part III—The Singing Brooklet, Snoopwiggy; Part IV—The Worn-out Doll, Frederika, Beloved Belindy; Part V—Raggedy Andy, Mother Dear, Cuckoo Clock; Part VI—Christmas Morn, The Tired Old Horse.

● Along came St. Valentine's Day. Nothing would satisfy them but that each must have Raggedy Ann on his own particular Valentine. After making patterns for hearts, these were traced on folded pieces of paper so that a hinged heart would result. The words, "I love you," were lettered on the outside for weren't they the words on the candy heart Raggedy Ann had sewn inside her body! The inside of the Valentine was taken up with the smiling countenance of Raggedy Ann herself.

● Masks of Johnny Gruelle's two famous characters were made from picnic plates  $4\frac{3}{8}$  inches in diameter. The faces were crayoned on the convex side. Attempts were made to follow the original colors in Raggedy Ann herself as much as possible. The hair was somewhat of a problem. Yarn was to be used as in the original doll but the color was hard to match for it had tinges of red, brown and orange in it. After securing the desired color, a decision had to be made as to how to place it around the edge of the plate so that it would look natural. The best way to do this

(Continued on page 11-a)

again as we have just one ninety-minute period a week for class work.

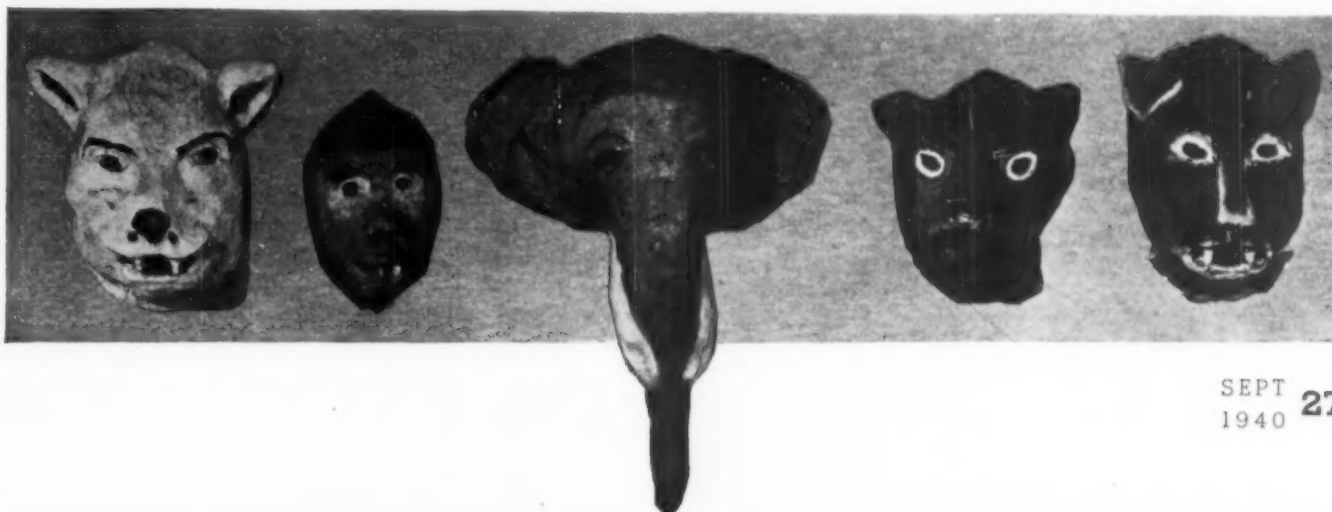
● Step 3. This step was worked out at home. Cheesecloth was starched, using boiled starch, and three or four-ply placed on the model. The cheesecloth was allowed to dry and should be very stiff.

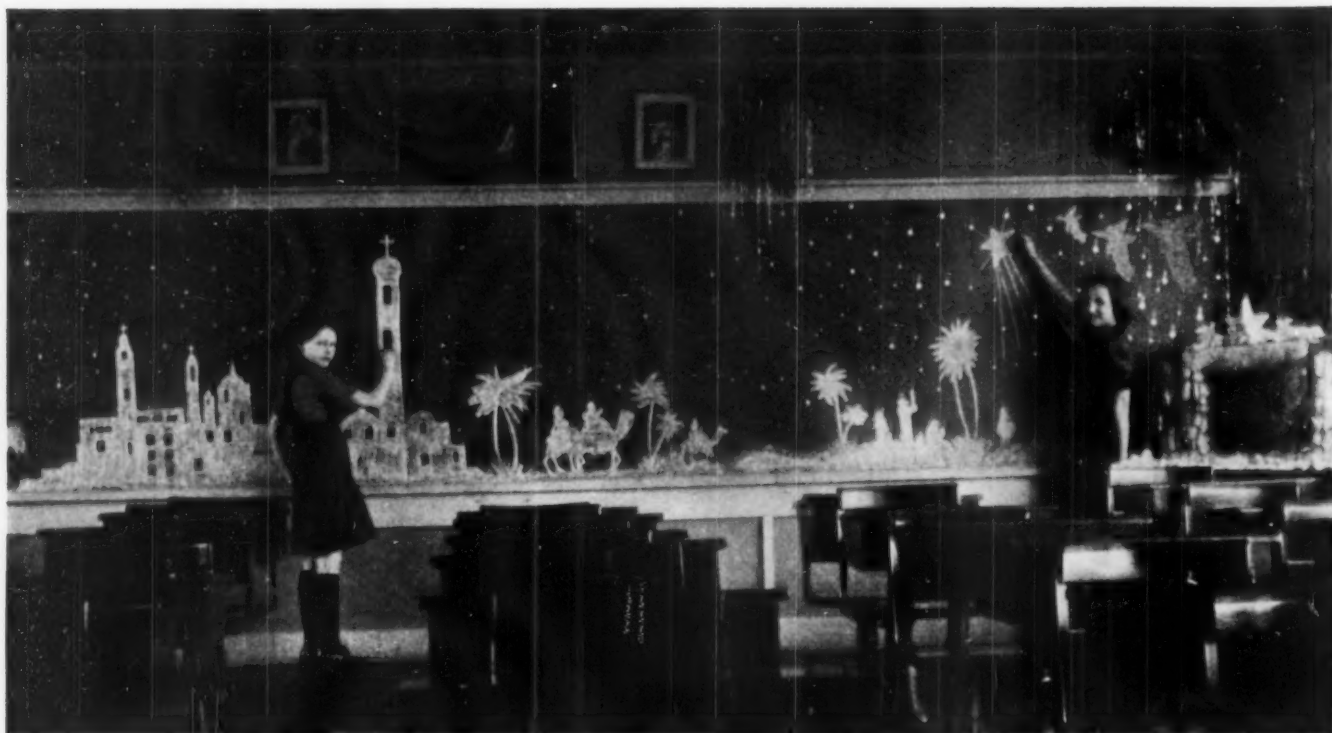
● Step 4. The model with the stiff cheesecloth was brought to school ready to paint. The mask was painted while it remained on the model, with poster paint.

● Step 5. After the mask was painted, it was taken off the model, or in some instances the plasticine had to be dug out. The painted mask was then coated on the inside with clear shellac.

● The animal heads were used with appropriate costumes to complete the animal outfit. Yellow cambric was used to make a tight fitting pajama suit for the tiger. The suit was then painted with black stripes. Long necks were made for the camel and giraffe and the heads sewed on. An elephant with a long trunk, a lion with a shaggy mane, a polar bear, a black bear, an ape, and dog made an interesting circus scene which was enthusiastically received by the audience at the performance given.

● The masks, which were used at three performances, can be used again. They are stored for future use in a cool dry place.





A Christmas scene was drawn on the blackboard with white soft chalk by the girls of St. John School in Delphos, Ohio. Sister Mary Azeveda, Art Teacher

## CORN STALK FIGURES

EDNA M. NORTON  
Beaucoup School  
Pinckneyville, Illinois



**T**OWARD the last of October I began to wrack my brain for some suitable Thanksgiving display besides pictures. In doing so, I selected cornstalks as my basic material.

● From them there gradually grew a log cabin and a Pilgrim man and woman.

● The stalks were cut into twelve-inch lengths. Holes were made in both ends of them with a nut pick or a small nail. Each side of the cabin was strung on copper wire to the desired height. A small door and window were cut in one side. Soft twine was used to hold the cut stalks in place. The four sides were then fastened securely, making a box-shaped structure. The roof and fireplace were made of thin cardboard and sewed with twine. The fireplace was painted to resemble stones and logs; and the roof, to look like shingles. I blacked the logs and dabbed white streaks of paint between them to look like mud. In our painting we tried to make everything as realistic as possible. At last, before us stood an interesting log cabin.

● The Pilgrim man was easily made by using a large stalk for his body and smaller ones for his arms and legs. If the arms and legs have one side hewed away, they fit the body more firmly. These were sewed to the body with a large darning needle and twine. The head was fixed on in like manner. When he was dressed, and his features were carefully painted on, the Pilgrim had been created.

● The Pilgrim lady was made in a similar way, but without legs, since her dress came to the floor. The stalk for the body was the length of the dress, and small shoes were sewed to the main stalk.

● Small benches and tables were made for the cabin. This was simple, since the stalks were split in two and shaved smooth and tiny legs were inserted at the proper places.

● Outrigger canoes, jumping-jacks, and numerous other things can be made from the cornstalks. The stalks are light, soft, easy to handle, plentiful and inexpensive. The pupils in the elementary grades greatly enjoy making cornstalk figures.

# SOMETHING NEW FOR CHRISTMAS

EDNA McFARLAND, Art Instructor  
Sutter Creek High and Elementary Schools  
Sutter Creek, California

**S**OMETHING new for Christmas! That's what the upper grades (6, 7, 8) demanded. They finally decided upon paper cut pictures and cards.

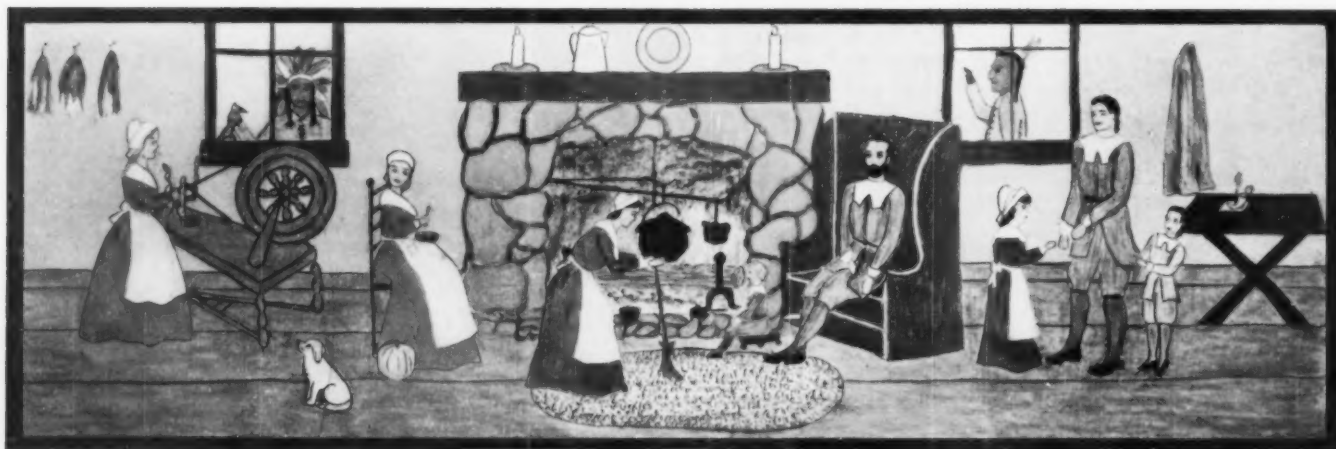


A model was needed. One boy was draped in a sheet with a dishcloth for a head piece. Excellent model for a shepherd!



- The students asked to draw from life. A model was needed. Everybody wanted to model. One boy was draped in a sheet with a dishcloth on his head and the yardstick in his hand for a crook. Excellent model for a shepherd!
- Each drew several poses, front, side, back, standing or kneeling, with or without the headgear.
- He could use one or all poses in his picture.
- Effective results may be obtained by using colored or black and white paper.
- Preceding this we had had two lessons in figure drawing; sketching the skeleton for position and proportion, placing the flesh upon the bones, then clothing the figure.





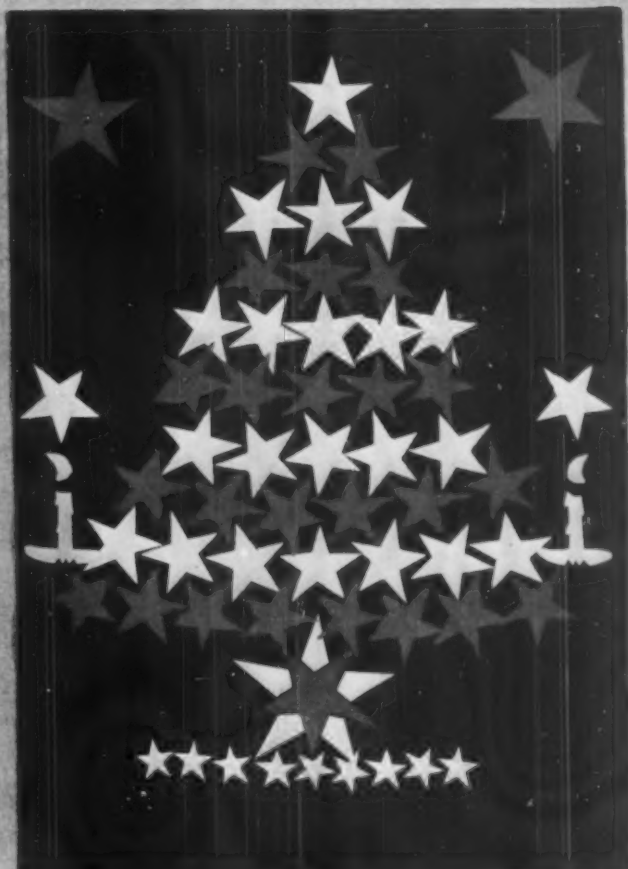
Mural painting of a pioneer scene, Pilgrim period, Indiana University School, Bloomington, Indiana. F. H. D. Crumrine, Supervising Art Critic. Drawings below received from same school



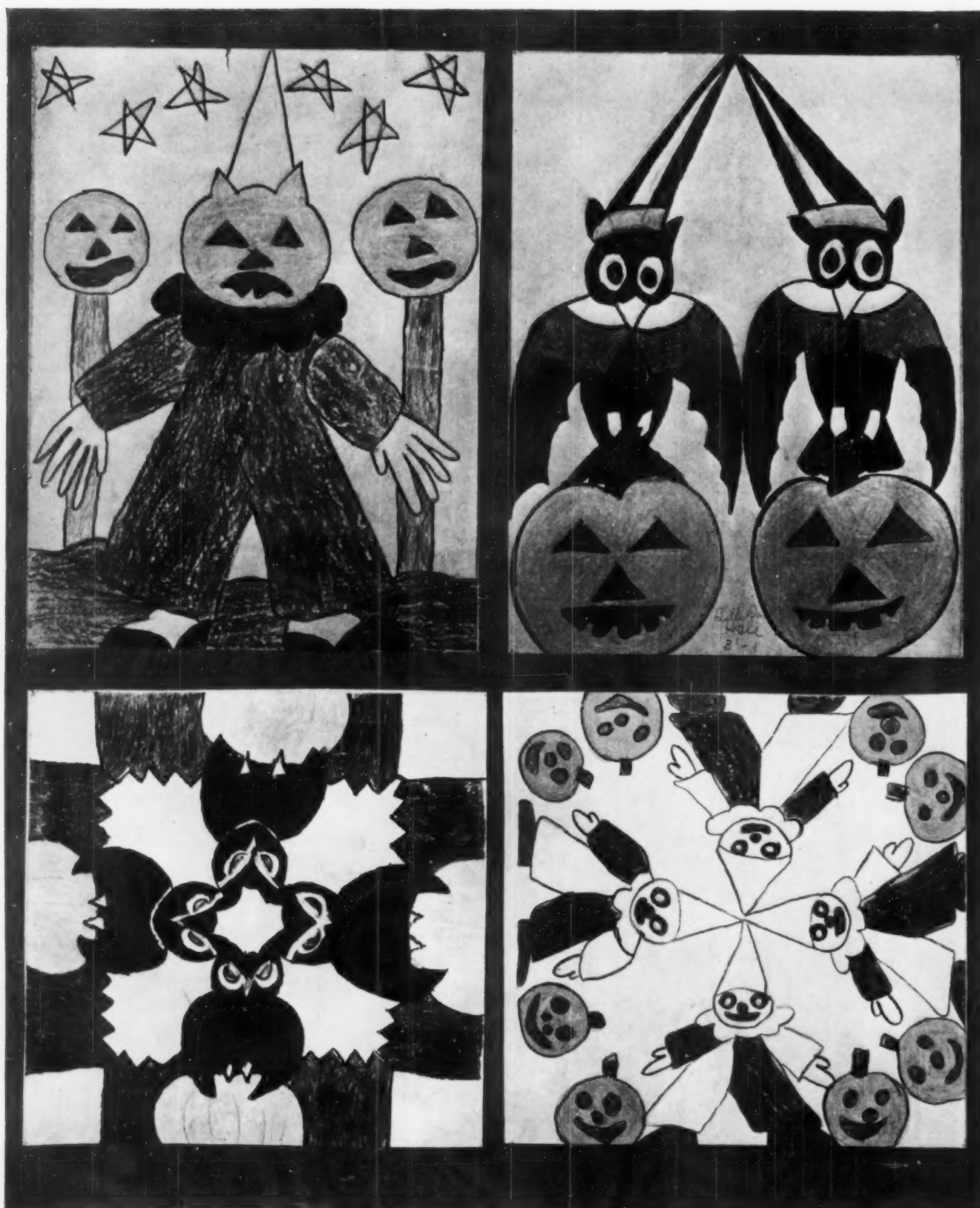
White chalk drawing on black paper



Charcoal and chalk on gray paper



Christmas trees in cut paper with paper punch perforations,  
done as a part of a home project, Grade 7B, Monroe School,  
Phoenix, Arizona, Nell F. Shephard, Art Instructor

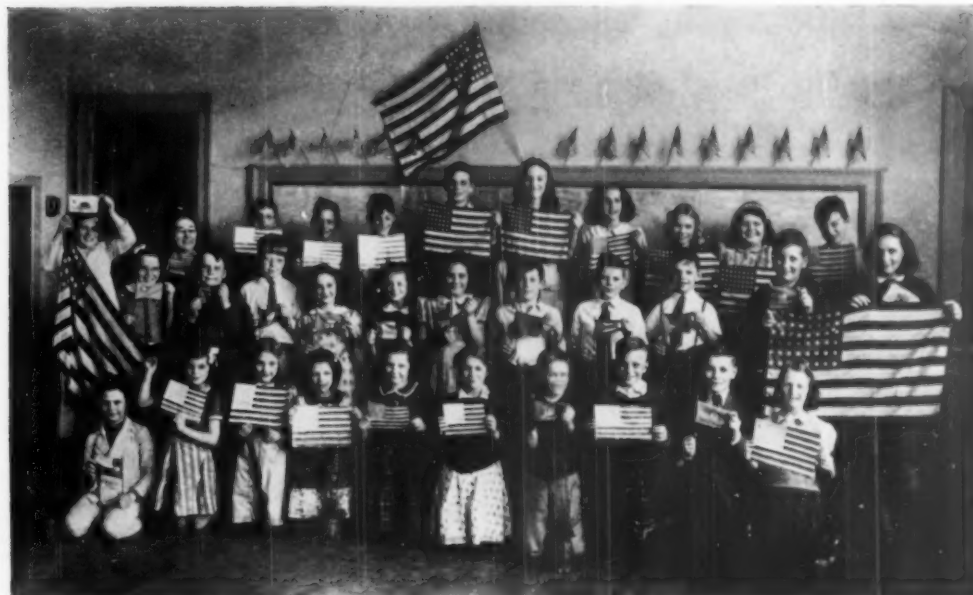


Halloween creatures become a project in design in the Third Grade. Received from the Tulsa, Oklahoma, schools



## FLAG PROJECT GRADE FOUR

Mary E. Newell, Teacher  
Westport Central School



**T**HIS activity began with an imaginary trip across the United States on the Lincoln Highway. We finished the story of each State passed through with a study of its flag.

● This enthusiastic class had purchased small, beautifully colored silk flags of the Lincoln Highway States from which they took pleasure in a study of design and color scheme; finishing with the story of the flag design, or State Seal. These stories we found

in our copy of "State, Names, Flags, Seals, Songs, Birds, Flowers, and Other Symbols" by Shankle.

● Later each pupil made a little United States flag. These are shown in the picture, except in the center row where the children hold the flag of their own particular Lincoln Highway State.

● We are finishing this project by making a huge United States map on which we expect to show the Lincoln Highway, its States and State Seals, and finally, *Flags*.



## JACK and the BEANSTALK SECOND GRADE

MARY G. PALERMO  
Lincoln School  
Englewood, New Jersey

**C**ORRELATING art, literature and dramatization, the second grade of the Lincoln School, Englewood, New Jersey, has completed a unit based upon the folk tale, "Jack and the Beanstalk."

● The entire unit originated from the age-old cry of children, "Tell us a story!" At the conclusion of the tale one of the little boys said wistfully, "Gee, I wish I could make a castle."

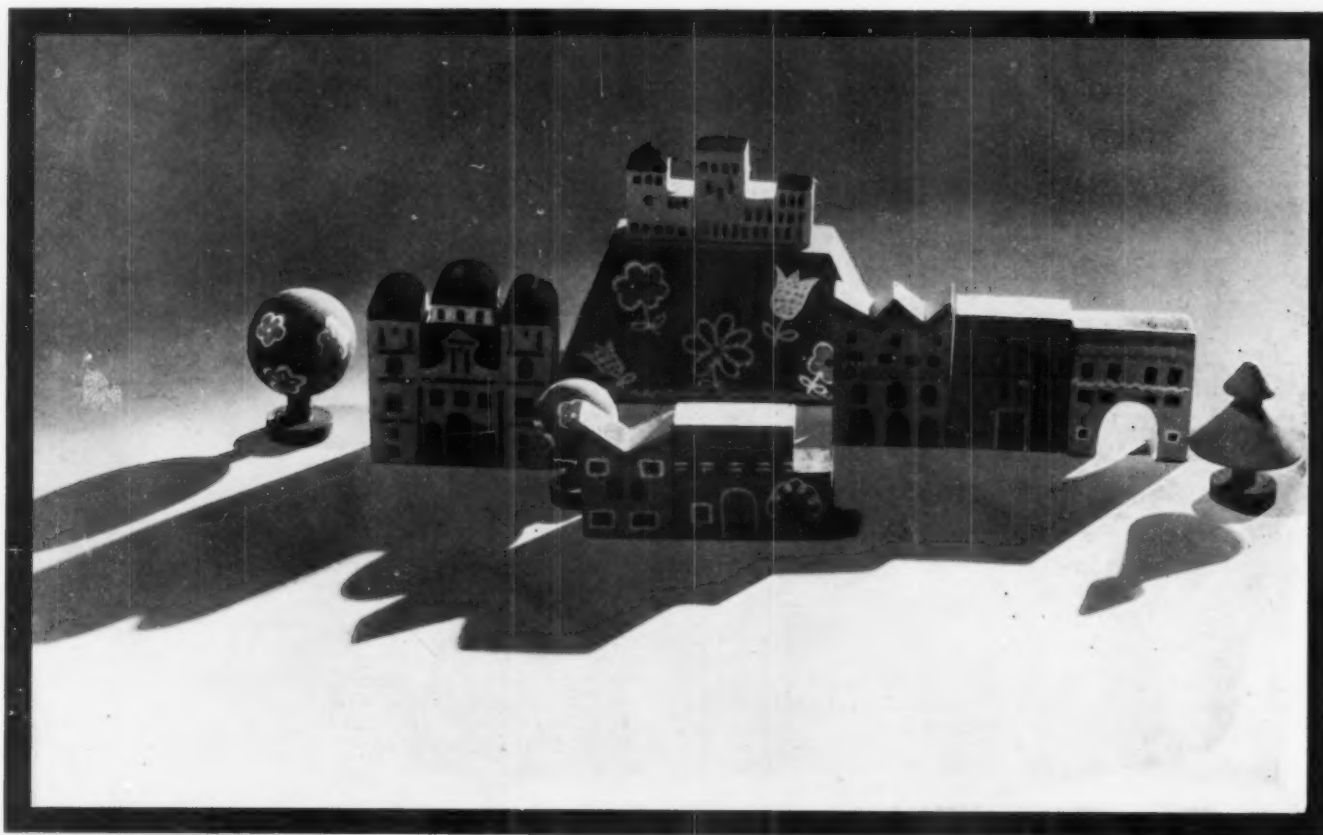
● "Well," suggested Teacher, "Why not? Perhaps we could all help to make one." And thus the project was born.

● First, the entire class illustrated the various episodes in the story, stress being placed upon the importance of having no two "pictures" alike. Next, each child's name was written on the board and beside it the part of the story which the child wished to illustrate. The illustrations were then bound together in a book. In this connection it may be noted that the child holding the placard on which is printed "Jack and the Beanstalk" being the "artist" of the class was unanimously voted the task of making the cover design.

● The class was then divided into working groups, these being selected by the children according to individual abilities. One group brought the carton packing boxes with which to build the castle, another group cut the boxes into turrets, while still another group made cupolas for the towers. This was done by making large circles on green paper. For compass a piece of chalk was tied with string and a knot made to indicate the length of the diameter of the circle. A cut was made from the center of the circle to the circumference. When shaped to the required measurement they were bound together with paper fasteners and placed on top of the towers. For towers two pieces of wrapping paper six and eight feet in length respectively were rolled lengthwise, fastened also with paper fasteners and bound to the castle proper with adhesive paper as used to wrap packages in grocery stores. All the boxes used were also bound together by the same means.

● Another group worked out the design and painted it with colors which they mixed themselves. Since the main idea was to

(Continued on page 12-a)



## ABOUT NEW TOYS

EMMY ZWEYBRUCK, Sandusky, Ohio



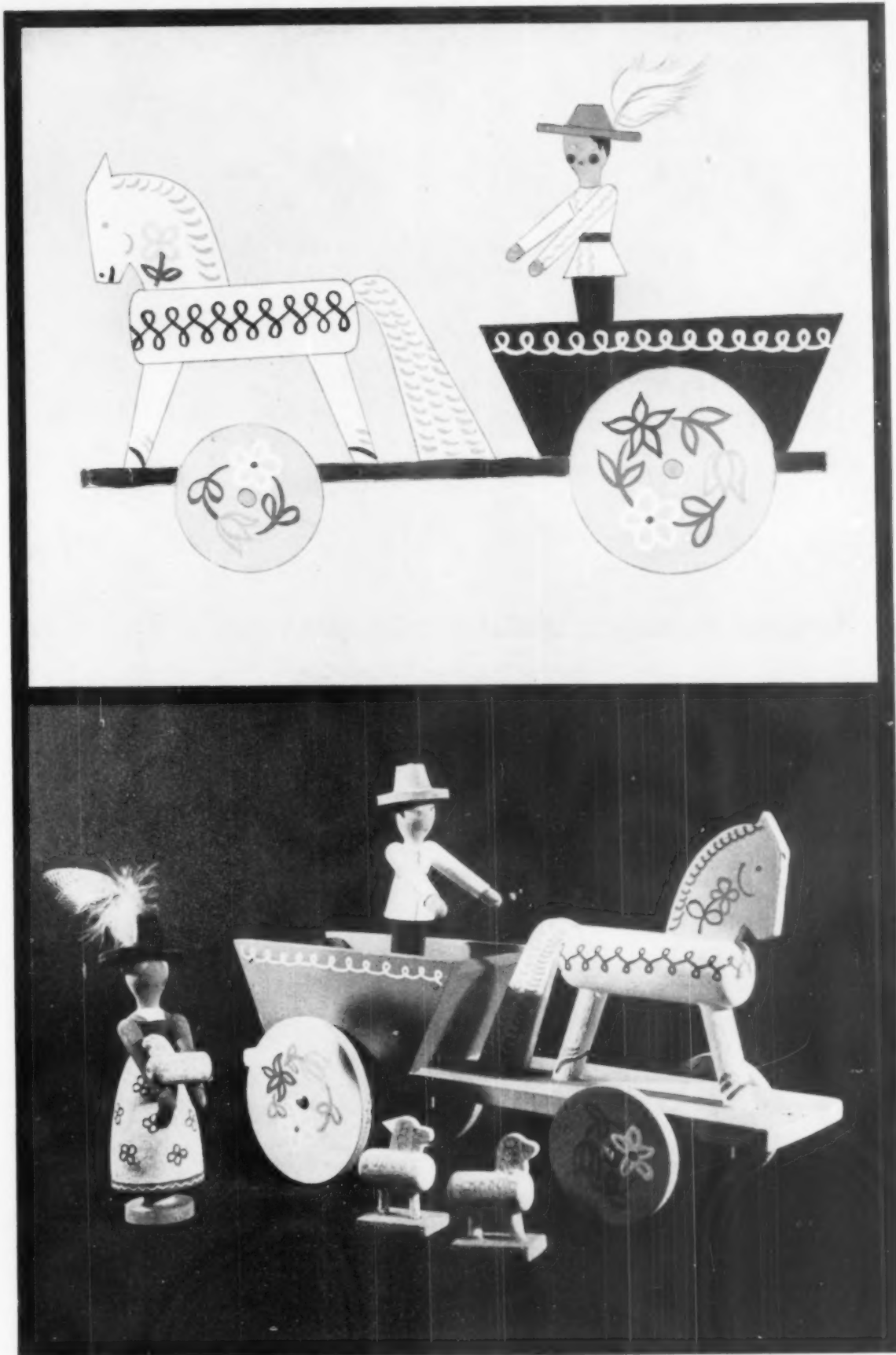
HERE is still alive in our hearts the childhood memory of the animal fairs that brought wooden toys and wax figures to the market; dolls and animals, houses and flowers, towns, shepherding, the figures of the holy crèche, and Christmas tree ornaments. We think of the colorful booths in front of which we stood for hours in breathless anxiety. These toys were born from one spirit and had one thing in common: the living soul. They were made of wood, a material which in itself is most familiar to us. Every child loves the forest, and the chopped wood which is full of the fragrance of living trees and it loves the toys made of this wood, the wood that brings us into contact with nature and leads us back to the trees that we love.

● These toys were in a certain sense symbolic. The flower was a symbol of a flower, the lamb the symbol of a lamb, the doll a representation of a doll. All the objects possessed an eternal quality.

● For fifteen years I worked together with my pupils to create new toys in the same spirit, the first of which were turned by a turner in the Erzgebirge and we achieved a satisfactory result. These toys were originated by coöperation in work, by love of tradition and by love of the material itself.

● We hope that our toys are in good taste, are full of life and are suitable for our children. We have tried to make them an expression of our beautiful countryside and the soul of its people.





Above, the design of a horse and cart toy  
 Below, the same design applied to wood  
 Received from Emmy Zweybruck





Designs made for wooden toys, each a symbol of the real object, a flower a symbol of a flower, the lamb a symbol of a lamb. All the objects possessed an eternal quality.

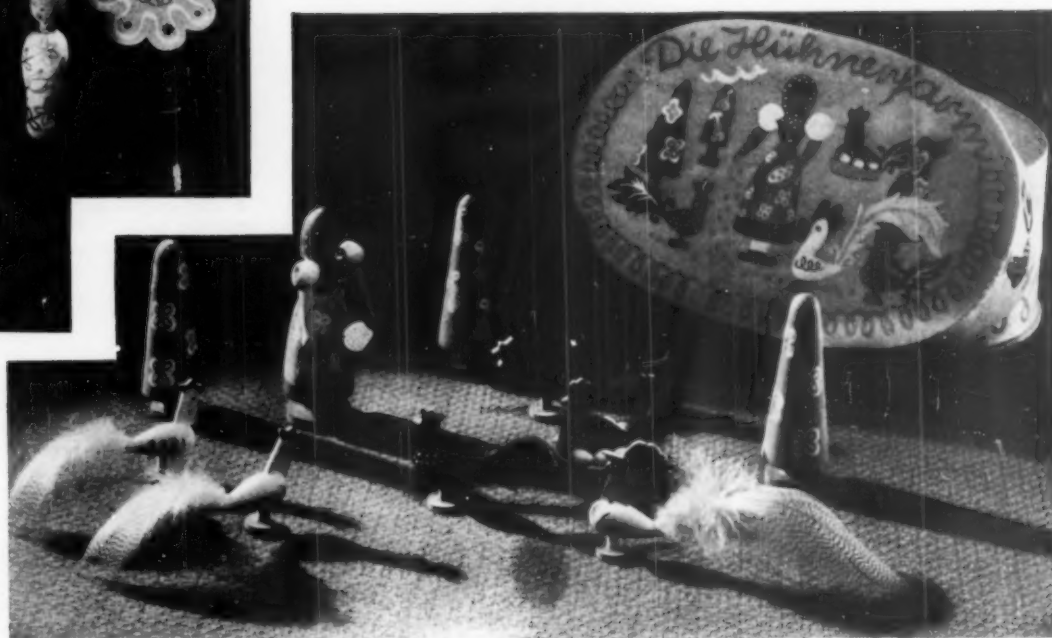
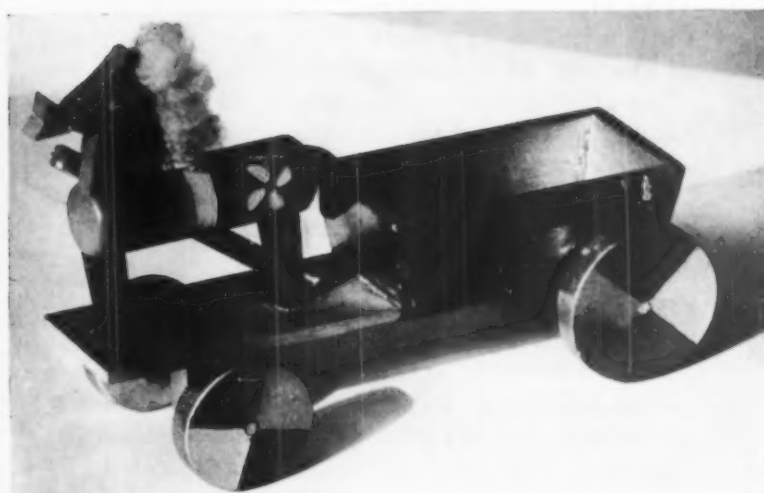
Illustrated by Emmy Zweybruck



Decorated box container for the wooden train and wooden figures. Wooden cart and horse painted with simple decorations for Christmas gifts.



Painted box to hold the Christmas hangings. Wooden birds with feather tails, wooden trees and the painted box container



## "OUR CARDS ARE ON THE TABLE"

(Continued from page 12)

that religious designs of Shepherds, Wise Men, Madonnas and Angels are among the best sellers! There are minor differences in treatment of designs for various creeds, but they differ so slightly it is not enough to cause a commotion. A study of the religious paintings and sculptures of the past, the religious architecture and minor arts would help the future greeting card designer. The public is most respectful of such art, but not always can a greeting card publisher find religious paintings which have general appeal. So he must have these solemn Christmas subjects redesigned. The babies in the Madonna subjects in famous paintings of the past are much too old for the general concept of being newborn and, of course, and very properly, must be fully draped!

- Reference files are highly essential in greeting card designing. One can never tell what subject will be wanted next—an accordion, or a wheelbarrow, a simple colonial church or Notre Dame of Paris! And once the writer had to contact a travel bureau to get a picture of the famous English Burnham Beeches. Fireplace must be lifted from a brick rectangular hole in the wall to an inviting center of an interior, well furnished and in correct detail of the period drawn. The artist is held responsible for all details which later might embarrass the manufacturer. One artist in making an altered drawing of four camels, erased one and forgot to erase the legs—he had three Wise Men on three camels with sixteen legs!

- In our own studio, we have found black stock boxes, cloth covered, such as are used in shops and stores, with lift-lid covers—the best kind and the sturdiest for long, hard usage. Bright colored labels mark the contents and add color to the studio. Subjects vary with the artist and methods of collecting pictures. Small pictures are mounted in related subjects on sheets of thin typewriter paper size 8½ by 11 so as not to bulk. Larger clipped pictures from magazines and newspapers are not mounted. Books are hard to use because bulky, and because of the multiplicity of materials on the designer's desk.

- Outright copying is one of the deadliest habits in any art pursuit. It is indulged in by many artists whose technical ability supersedes their originality and knowledge of drawing. It is a bad practice indulged in in the manufacture of not only greeting cards but everything for sale! It occurs chiefly because of pressure of competition, when a product must be placed on the market in a hurry, and from sheer lack of creative ability to solve a problem in art from the inside out! The results in greeting cards are sterile and like reworked fabrics of shoddy wool. Some creative ideas begin in the higher priced cards and are immediately imitated in the lower priced fields.

- However, more and more the manufacturers are realizing that designing of greeting cards must be solved by the artist with creative ability in any price

field, and is glad to have suggestions, provided they take into consideration the needs of the stores, shops, and general acceptance. It cannot be predicted what design will succeed, and often if one does, the analysis of the reasons for success are not accurate. This is true of any commodity—there is always that elusive something which we call "public taste"—which defies analysis and lives by artistic hunches and intuitions.

- The following terms are used in greeting card designing, and although not complete will prove helpful and in some cases amusing in understanding the viewpoints to be considered.

- *Air Brush*, that essential gadget which is indispensable and highly temperamental, produces smooth, even, graded tones of color, and which at all times should be treated kindly, kept in repair, and fed with only the finest water colors.

- *Art Director*, the man or woman who selects designs in a greeting card publishing house, interviews all artists, supervises the art quality and practices of the entire "line." Sometimes the art director heads a working staff of artists within the establishment, acting as an editor also for the purchase of sentiments. He or she must know all the latest style trends, what sells, and what doesn't and why, confers with the head of the company, and with the sales manager (also argues with each), and has to keep the artists, either staff or free lance, happy, encouraged in their work, and producing. The art director occupies a very important position. He must be critical without criticising, must disagree without becoming disagreeable, must see that payments for designs are made promptly, and must create a general feeling of confidence and goodwill, without which the free expression of new ideas is impossible. Most art directors measure up to these standards, are helpful to the artists, and are open-minded for new ideas in a way which is mutually beneficial to their company and the artists.

- *Artist*, anyone who can design and who does design and who ranges in temperament from someone hard to handle, but who produces fine work, to the dependable person not so talented. But the best artists are those who do fine work and are at all times dependable. This quality is becoming increasingly essential, for deadlines of production dates have to be met. Artists work either as staff artists on a regular salary, or as free lancers, designing for many firms in a private studio. The artist himself determines the way in which he wishes to work, depending on his preference for type of work done.

- *Bleed*, a term applied to the edge of a design when the color tones run to that edge. Usually in such a case ⅛ to ¼ inch more is added to the dimensions to take care of the cutting off of this edge for final trimming in the manufactured product.

- *Blown-up* (not a balloon!), a lithographer's or photographer's term for enlarging a small drawing to make a larger reproduction such as are used on billboards. Sometimes necessary in greeting card production.

- *Broker*, a person who sells artists' work to publishers, and who takes a commission for such sales. Sometimes the designer is interested in producing art work and not in selling. In these cases the broker takes away the "headaches" and interprets the manufacturer's needs to the artist, does all the contacting, interviewing, and bill collecting. Some brokers maintain designing staffs of artists who work together in groups, each doing the kind of designing he is best fitted for. This method is highly employed in the textile trades as well.

- *Die-cut*, a term applied to edges which are cut out, not necessarily rectangular, but rather to show some novel effect, like openings through which metal foil will show, or to outline the form of some object in the design.

- *Eye-appeal*, a much-used term for expressing the quality of a greeting card which has selling "oomph"—and therefore not easy to analyze!

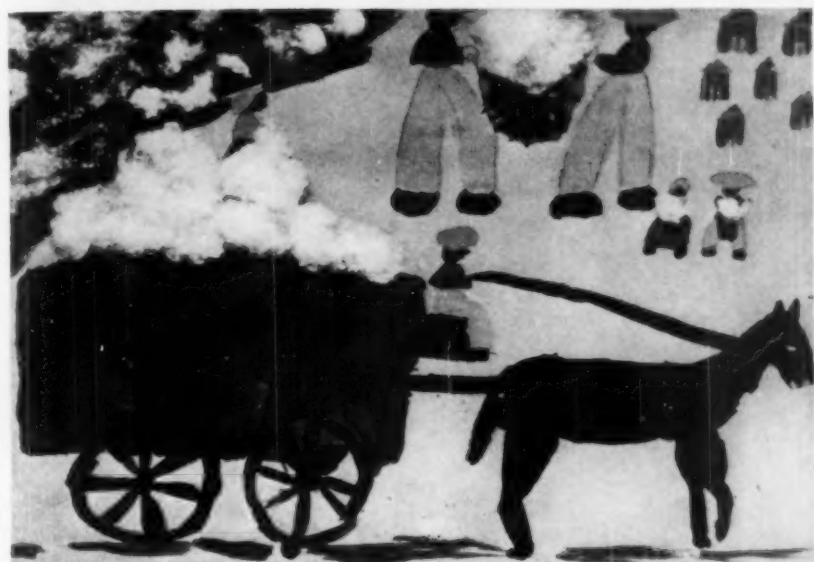
- *Insert*, an accessory piece of tracing paper, celluloid, cellophane, or partly transparent substance on which part of the design is indicated or drawn. Usually used for indicating gold or silver printing, which cannot be included in the color printing of the original design. Overlays are also used for indicating where colors are to be printed on a black and white drawing in pen and ink, or for gravure or lithography reproduction.

- *Rough*, a term used as a noun to indicate a "dummy," more sketchy in treatment than the usual finished "dummy." Some artists prefer making this type of "dummy" and are permitted to in rare cases in which a firm is thoroughly confident that the finished drawing will meet all requirements.

(Continued on next page)



## ARTISTA WATER COLOR No. 03



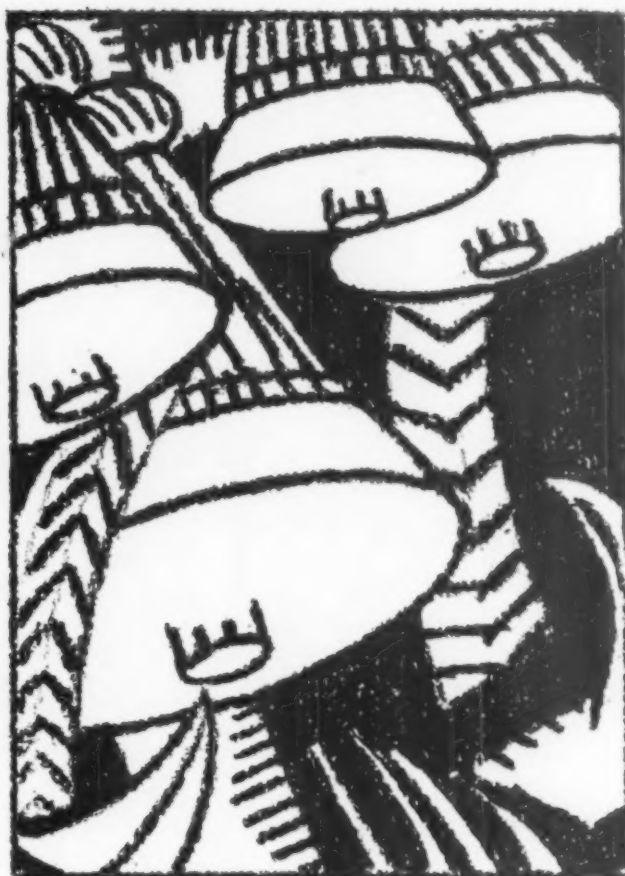
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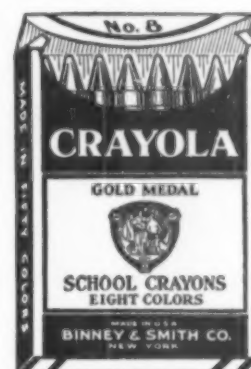
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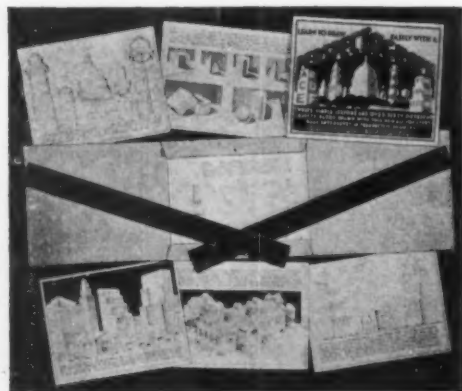
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...by the Editor

To those who ask what outlook there may be for markets for all the things to be made by millions of "creative hands," here are two news items recently published that deserve deep thinking.

In a recent national competition for a \$500.00 prize for a new fountain-pen design sponsored by a well-known company, 62 winners from more than 20 states received prizes. More than 800 entries were received. "Although the company announced a prize of \$500 for the leading design, the judges decided no single entry merited this award so they gave four \$100 awards instead. While many of the designs were outstanding in originality of ideas, none was practical for manufacture—the prerequisite for the \$500 award."

In other words, among 800 competitors not one knew the practical side of designing for production needs. We need more practical handicraft design taught in our schools.

American papers recently made news from the fact that the U. S. Department of Commerce was trying to meet the needs of many American retailers for handicrafts such as pottery, textiles,

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glass and metal art objects needed by gift shops, art shops which formerly were supplied by Czechoslovakia, Austria, Poland, and Germany sources. A plan proposed is to send a group of United States stylists to stimulate products in South and Central America to satisfy United States tastes. It has been estimated that the United States will need \$250,000,000 of such handicraft each year.

Here is a huge sum of \$250,000,000 being proposed for expenditure in foreign purchases of material for which American boys and girls could be trained in our own high schools and colleges to do in a better way for American home needs than any foreign craftsman. Until our own schools give serious encouragement to art crafts and better training in applied design, the \$250,000,000 so greatly needed by our unemployed youth will go elsewhere.

There is certainly a great national need for more creative hands with a practical application. What a huge important place the art teacher has in the scheme of things, in creating more productivity through more appealing, beautiful household objects, more beauty in all our living needs, more trained minds in their students toward creating better forms and decorations for the thousand and one things that we buy to surround ourselves with, from buttons to bridges. With such students to take up the \$250,000,000 which otherwise will go to other countries, what a large amount of non-employment could be solved among our idle but anxious-to-work young people. Practical art instruction is, indeed, now needed more than ever.



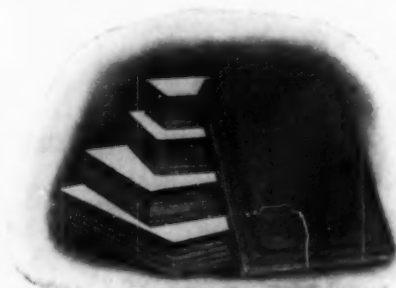
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And I believe fully with the Western editor who remarked that with all the cultural education being planned in a certain high school, that "shop" should not be sacrificed for "there is nothing quite so pathetic as the grown individual who has never learned to use his hands."

The good news reaches me of the honor awarded one of *School Arts* Advisory Editors, Ruth Reeves, who has been made one of the recipients of a Guggenheim Travel Fellowship in Art. This trip will be to Peru where she will make a research of the old art of the Incas with a possibility of its relation and perhaps application to American applied arts. Some years ago Ruth Reeves made a trip to Guatemala long before we Americans appreciated fully the beautiful handicrafts of our neighboring republic, and applied their motifs in an artistic and practical way to her well-known block-print textiles, making thereby through the traveling exhibition of her New York WPA collection, the whole country conscious of the wealth of our own continent's native arts. Even as a student in one of my decorative design and applied art classes in the days when I taught art in California, Ruth Reeves "went places" with every design project assigned to her, and it is this continued enthusiasm that perpetuates her successes.

Come to think of it, as I reminisce, what a host of my students in those art classes of some years ago have made good. Some are tops in the field of art education; two are A.N.A. holders; a number are craftsmen of note. A short while ago one wrote me as an art director in a prominent publishing New York art department; another is a

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well-known mural painter; and others are prominent etchers and teachers. Even students who came to California from the Orient still send me news of their successes across the ocean, making me realize how uniting Art may be through periods of war and "rumors of war."

• • •

Every now and then I receive a letter or material for *School Arts* pages from art educators formerly students in my art classes or summer sessions held in California or Chicago. It used to be possible for me to personally acknowledge these letters and to contact those who made my classes always a "joy in teaching" because of their enthusiastic support. I can recall no finer years of teaching experience than my classes at the Applied Art School and the Chicago Art Institute in the 1920's. Scores of these members are now active and prominently identified with major positions in Art Education everywhere in our United States. May I say here to all of them "I am happy in their every success," and I am always doubly pleased with receiving their contributing material to *School Arts* pages, though the greatly increasing mail may often prevent my personal acknowledgment of their contribution.

• • •

This above goes, too, for the wonderful lot of Christmas and greeting cards that deluge our big card basket every year during the holidays. We revel in arranging a display of all the original and personally designed and block-printed or hand-etched cards. It really makes a mighty big and good exhibition. In fact, some years ago when I seemed to have more time, I made several exhibitions of artistic greeting cards at the Stanford

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University Art Gallery which aroused much interest and stimulated others in doing original cards in following years. As Rose Netzorg Kerr writes in her valuable Christmas Card article in this issue, "greeting cards have become a veritable communications system, taking the place of letter writing." So let me make this column my grateful acknowledgment of every card I have received, especially during the last three years when the quantity has been too great to personally acknowledge. I have filed most of the cards received in my collection of "artistic greeting cards," and they have become part of our reference material. Thank you, everyone, for the thought and the value of your holiday greetings. *School Arts* and your Editor wish you the same.

This may not be news at this date, as most of our leading periodicals have announced the winner of the *American Magazine* \$1,000 first prize by Ben Quintana, 17-year old Cochiti Indian Pueblo boy. Subject—"My Community: Its Place in the Nation." Great credit must be due to Dorothy Dunn's influence in her work in the Government's Indian School in Santa Fe in persuading the students in following and retaining the style of the work of their forefather's art work. Many were the influences by American artists and "friends" urging the Indians to shade their figures, "make 'em look round" and "why don't you fill in all the background." Dorothy Dunn, by the way, decided she wanted to teach art in the Indian country after seeing their work in *School Arts*. She started in Santa Domingo, a very difficult and superstitious Indian Pueblo to work in, but her fine diplomatic and capable

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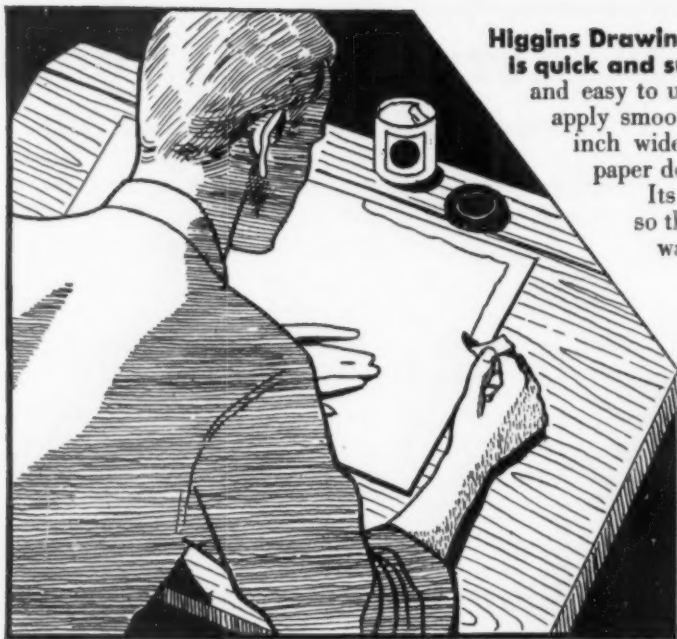
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personality won over to her teaching methods the cooperation of the most recalcitrant chiefs. Such was her success that she achieved the highest art instruction position in the Pueblo district. So, *School Arts* feels it has done something toward keeping a great native art alive. Anyway, Pueblo Art is capturing prizes in many ways. Back in 1921 *School Arts* gave Maria Martinez, famous San Ildefonso Indian potter, her first "write up" and now she is internationally famous for her work.

Emmy Zweybruck, noted Vienna artist and art teacher, who has been visiting America during the past year and teaching her fine design methods in our schools, visited *School Arts* this summer. After visiting Santa Fe City in New Mexico, which should be a "must see" section of the United States for every American art teacher, and seeing my own collection of Indian arts from the Southwest Indians and the things we just brought from Guatemala, Mrs. Zweybruck said something very important: "Why do you Americans go to Poland and Germany and Italy to study their peasant art when you have a native art so very much finer than anything we have over there? Too," she said, "I have seen a lot of Guatemala handicrafts in the Eastern states but I have never seen artistic native things like these you found there. I had no idea their things were so artistically fine." This high compliment paid by one of our leading designers from Europe, is one reason why *School Arts* is assembling for art teachers, a publication on the arts and crafts of Guatemala. The November issue of *School Arts* will have a topnotch article on Guatemala by Carolyn G. Bradley, Ohio State University Art Educator, who thinks Guatemala so full of art values she has spent three summer vacations painting its subjects. Added to this will be articles by the Editor and other writers from Central America and our own Indian country. Our Good Neighbor policy with our adjoining southern countries has much in art value for all concerned which we should make use of and enjoy. Art can be a Great Peacemaker.

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## FRAMING OF THE MADONNA

(Continued from page 19)



● The Polyptych was sometimes composed of a large central panel, on each side of which were high narrow panels, in each of these were full length figures of saints. Above these were smaller panels having half-length figures. Backgrounds were usually gold, sometimes the halos of the saints, the crowns and patterns in cloth were slightly raised, as if patterned in gesso. One of the finest examples is by Simone Martini: Majesta, Palazzo Pubblico in Sienna.



● Cennino wrote in detail just how panels were prepared for tempera and fresco painting; great care being taken that the picture and its portrayals fit the contour of the panel to be used. These panels in turn were made to conform with the architectural framework. Sometimes the most delicate carvings and workmanship were necessary to complete these panels.

"In every great artist there is a humble workman who knows his trade and likes it."

—"Considerations on Painting"

## OUR CARDS (Continued from page 36)

● Sweet, an adjective which does not mean saccharine, but which refers to an illustrative type of drawing in contradistinction to the flat or poster type of drawing.

● *Swipe-file*, an inelegant term for a collection of pictures and designs used as reference material, and is a highly essential part of the designer's equipment (providing he does not use it for stealing ideas and copying).

● *Tip-on*, the name given to part of the design which is mounted on a single or double folder. It is usually used with a metal foil or other ornate paper underlay. The tip-on permits the use of more than one process on a greeting card, and is used to great advantage in creating fine ensemble effects.

● *Underlay*, the term applied to paper which is used as an insert, or upon which the pictorial tip-on is mounted.

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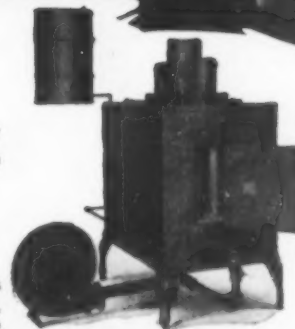
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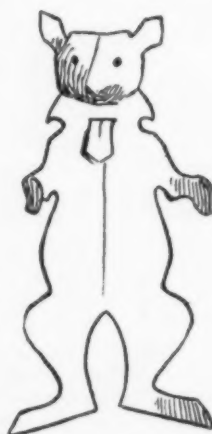
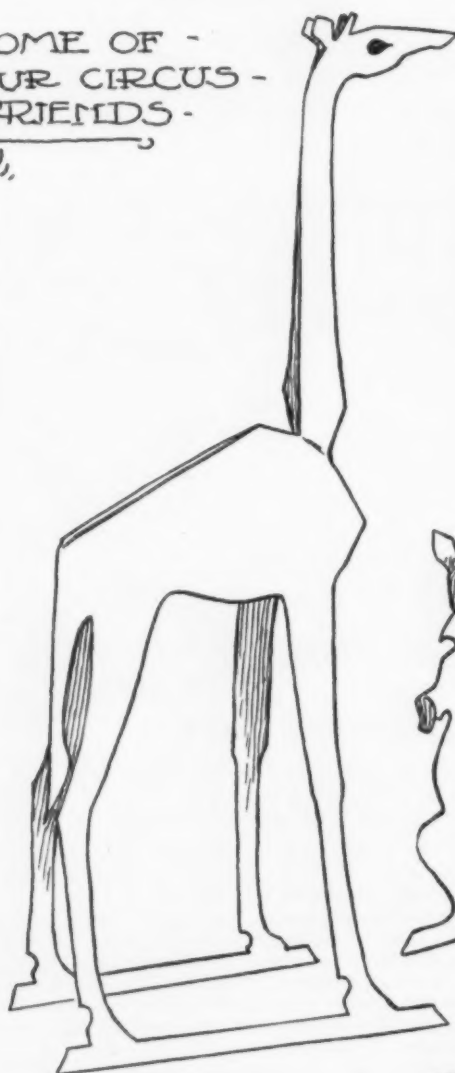


These creatures cut from the double edge of any envelope and folded on dotted lines become circus friends

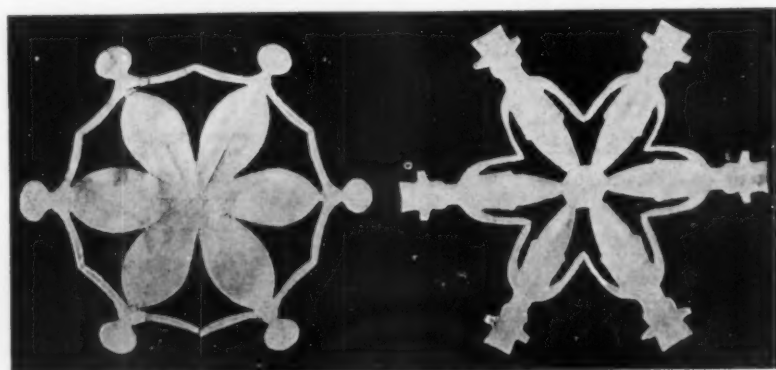


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**A CHEESE BOX TRAIN**

(Continued from page 22)

to the roof for the cupola. Nail the  
caboose together, attach the axle sup-  
ports, axles and wheels, and the caboose  
is ready to join the train.

- When the cars are finished they  
should be painted. Print the name of  
your railroad on the cars if you wish,  
put a small screw eye in the rear of each  
car and a small hook in the front so that  
they can be coupled together. Put  
another screw eye in the cowcatcher for  
a string and "All Aboard!"

- Note: The following is a brief  
description of a differently constructed  
train. This construction, while perhaps  
simpler in some ways, is not nearly so  
good as that described above:

- If you wish to simplify the construc-  
tion of the engine, the wheels can be  
fastened to the edges of the base or to  
axles nailed to the base instead of saw-  
ing out the openings as described. The  
wheels will not run so well, however, as  
they will tend to wobble.

- Wooden axles can be nailed to the  
bottom of the cars and can tops used for  
wheels instead of the film spools.

- Another type of car that can be made  
is to saw a 1-inch strip off from the sides  
and ends of the cheese box after taking  
the box apart. Nail the 1-inch strips to-  
gether to form a box using the bottom of  
the cheese box for the bottom of this  
box. Nail the other pieces together to  
form a box without a bottom. Invert the  
1-inch box and nail the other one to it.  
Nail or glue axles to the bottom of the  
car and screw the wheels on. The small  
cans of motor lubricant sold at many gas-  
oline stations make good wheels for this  
type of car as ordinary cans are usually  
too large.

- Tools Used. Coping saw, pliers,  
knife, small hammer, saw, screwdriver,  
awl, or any sharp-pointed tool, small  
square, sandpaper.

**RAGGEDY ANN  
COMES TO SCHOOL**

(Continued from page 27)

seemed to be to weave it back and forth in lengths  
of about 4 inches and then to sew twice through  
the middle of this long expanse about one inch  
apart on the sewing machine.

- When enough for all the masks was sewn,  
the yarn was cut between the two rows of stitching.  
Then the desired lengths of 11 inches were cut.  
These were then pasted flat with the sewn edge  
along the outside edge of the plate. The loops  
were in toward the face or center of the mask.  
These were cut and trimmed. The boys placed  
ribbon bows on the bottom of their masks directly  
underneath the mouths and so made Andys out  
of theirs.

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● For the annual exhibition sponsored by the school the Raggedy masks were given places of importance directly inside the doorway of the second grade room. Raggedy Ann herself was seated comfortable on an end table with her back against a soft cushion. One of the Raggedy Books was opened close to her and above her head all the masks of her brothers and sisters were grouped around a water color sketch of herself.

● In third grade a free illustration lesson called Raggedy Ann and the Fairy Ring taken from "Raggedy Ann in the Deep Woods" was worked up by the art instructor. The lesson was valuable for it taught perspective as well as representation. Near, middle, and far distance was utilized in the representation of the trees in the deep dark woods. Figure drawing was also included in the drawing of the Raggedys as well as the ten fairies that resulted from the toadstools. Value in color was stressed in the representing of near and far objects.

## JACK AND THE BEANSTALK

(Continued from page 33)

make the "stones" of the castle look as old as possible it was painted a gray-green, while windows were painted yellow and trimmed with white. Black scroll-work was used to mark the divisions in the stonework. Three boxes of varying sizes were used to make the steps leading to the castle doors. For realism one boy designed and constructed a cornucopia-like affair which he hung upon the doors of the castle for a "horn" and fastened with a wire taken from the top of a milk bottle. A little girl, not to be outdone, made the banner seen floating from the tower of the castle.

● The large life-size painting of Jack climbing the beanstalk was an original painting entirely designed and painted by the eight-year-old artist seen in the photograph. This was painted in brilliant hues of alabastine. The teacher suggested that since Jack's clothes were so bright the leaves of the beanstalk ought to be slightly more subdued. Accordingly the artist mixed blue and yellow plus a little black until an olive-green was achieved. The figure has a bright red cap and blouse, blue trousers, white hair, belt and shoes are black.

● The story was later dramatized by the group in the horizontal photograph. The "props" were as follows: Giant's cudgel—a baseball bat tipped with a crushed paper bag and fastened with an elastic rubber band. Money bags—paper bags upon which were painted dollar signs. The bags were blown up and also fastened with rubber bands. White drawing paper was painted with aluminum paint and stars for the fairy's cloak, crown and wand made from it. The wand was an ordinary twelve-inch ruler covered with the aluminum-painted paper and topped with a star. Jack's ax was a stick to which was attached a piece of oaktag shaped, cut and painted to look like a "real ax."

● As ideas originated, they were first discussed and if feasible applied, the children taking keen delight in trying to make their unit a pleasing and unusual one.

● Since the class represents, for the most part, the underprivileged of the community everything used in the unit had to be simple and practical. The costumes were made of odds and ends of materials gathered from many sources. However, when every detail had been worked out the "Giant's Castle" attracted much attention from parents, teachers and older pupils alike, attention which not only gave the children a feeling of pardonable pride but also made them feel that all their work had been very much worth while

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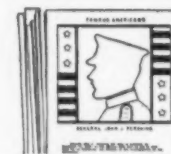
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Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester, Mass., and enclosing a three-cent stamp for the material noted in each item.

Here's an item that will appeal to our readers of the fair sex, both teachers and students. Horton Handicraft announces a new craft kit with which to make your own hand-sewn gloves. The leather is deerskin, comes in five colors and is cut to size. Just thread the needle and begin. An illustrated sheet shows just how to proceed.

We are told that the leather provided is one of the softest, is accurately fitted, and will not bunch because it is "table cut." The price of these kits, which may be had in one-quarter sizes, is considerably less than the price of ordinary hand-sewn gloves. Additional information on request. Just mention A-401.

Since the introduction of the safety razor, the principle of detachable blades has demonstrated its value wherever a sharp instrument was required. A large manufacturer of surgical blades has adapted the type of blades now almost universally used in surgical operations to knives that are ideal for every type of art and craft. Whether it is linoleum block or stencil cutting, model building, leathercrafts, woodworking and a host of other projects, this new knife marketed under the brand name of X-Acto, is meeting with great favor among art and craft teachers, and professional commercial artists. Most art stores now carry this knife which is made up in two weights. There are now 14 different shapes of blades to choose from. The blades retail for ten cents each and the complete knife for fifty cents. For further information request A-402.

Complete and very convenient are the new catalogues of Fellowcrafters, Inc. The craftsman specializing in a single medium may obtain a handy catalogue describing the materials and supplies on that medium alone. The general craftsman may obtain information pertaining to all craft supplies with four catalogues in a binder. Here is the selection—Catalogue 9A Leathercraft, 9B Metalcraft, 9C Amberol (Cast Resin Plastics), and 9D Beadwork, weaving, carving, silk screen block printing and a host of supplies for other art and craft needs. The cost is five cents for each individual catalogue or fifteen cents for all four in a binder. Teachers writing on school letterhead may obtain catalogues free. Write direct or ask *School Arts* for A-403, sending three-cent stamp.

A new package which The American Crayon Company has tried out and proved its popularity, has now become a "regular" in the Old Faithful line. The box contains 9 sticks of Poster Pastello, a chalk crayon in brilliant colors especially popular in today's classroom for student murals. The new box is a departure from the regular form in which this type of crayon has been supplied,



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being a square stick instead of round. The sticks, too, are short allowing for easy handling and sweeping strokes with the side of the crayon. The sharp corners give plenty of opportunity for the more detailed work of the composition. The new box is designated as No. 1053 Poster Pastello. The color assortment also is a departure from the usual—white, yellow, orange, magenta, red, brown, blue, green, and black—encouraging color effects and combinations that have the modern punch and distinctiveness. Ask for A-404.

Contemporary Films' first production in a new series of one-reel instructional films on Art Techniques will be ready for release, August 15, it was announced this week by Garrison Film Distributors, Inc., of 1600 Broadway, New York City. The first production, "The Technique of the Silk Screen Process," will be available for rental and sale. Production of the "Technique" films is under the direction of Julian Roffman, who recently completed work on "The Disinherited" for the Children's Aid Society of New York and "And So They Live" for the Educational Film Institute of New York University.

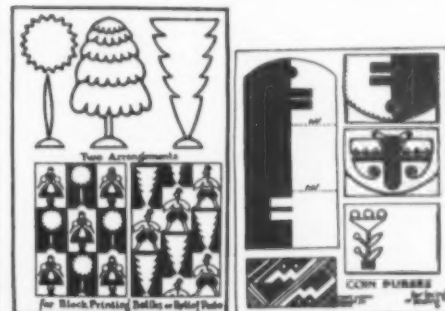
Harry Gottlieb, Guggenheim Fellow and a leading American exponent of the silk screen process as a fine art medium, served as art and technical director of the production. The movie deals with the "Why?" and "How?" of the process and shows Mr. Gottlieb at work.

The second in the series, "The Technique of Plaster Sculpture" will be ready for rental and sale, September 1.

It is expected that subsequent films in the series will be on techniques related to lithography, etching, woodblock work, mural design and painting.

To repeat: "The tendency of destruction in the child mind will not grow as a trait in the adult if he learns to use his hands in constructive art. He will too greatly respect all that goes into handicraft to ever approve the urge for destroying any part of the art crafts of his fellow men."

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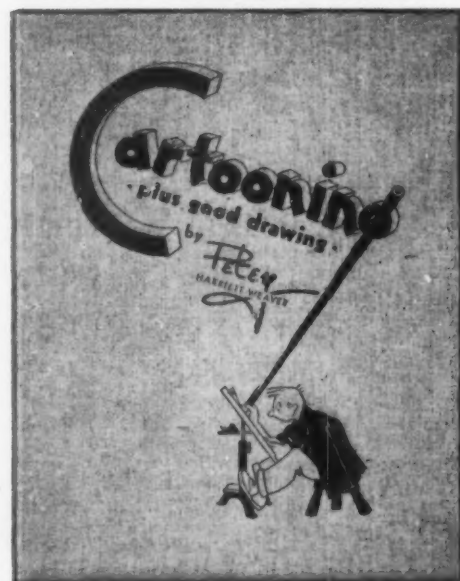
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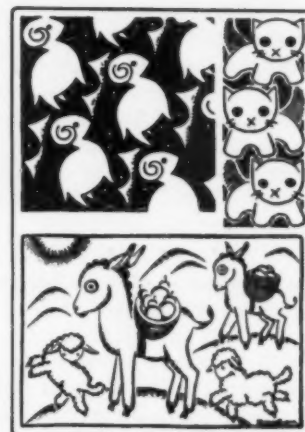
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